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1926 - 27

The Standard Music Annual



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PREFACE



OVERWHELMING PROOF of the widespread desire for a Standard Music Annual was conveyed in the response to the first issue of the Key Year Book. That volume took on at once significant proportions. Many of the best music minds in the United States and Europe agreed upon the value of the assembled data, and reinforcing it was a similar opinion coming from South America and the far East. Persons holding no more than a moderate interest in the art joined with the enthusiastic amateur and professional in recognizing a well coördinated effort to supply an existing want. But the editor was conscious of a further obligation to his established and potential clientele in the invasion and tilling of fields inaccessible to him the previous year. To what ends one should go in the preparation of such a volume as this is perhaps no less difficult a matter to decide than the exact defining of every music event, organization, individual, and subject eligible for admission to the pages which follow. Perfection of such accomplishment obviously is impossible; even the approximate seems just beyond the reach of the most conscientiously directed finger-tips.

Vitally paramount, however, in the second forward step was the securing and collating of major international music activities recorded over a full year. The extent of this achievement need not be commented upon here, since the evidence will be apparent to whoever compares this volume with the one published a twelvemonth before.

Comprehensiveness served as the keynote in the selection of the contents incorporated between the covers of this book. The first aim was to obtain whatever appeared to be of fundamental importance; and the second to strive to the utmost for accuracy. All that appeared to be "representative" in the fullest sense has been sought out and, wherever available, has been secured. A capable and loyal staff of experts has toiled systematically for months to eclipse its earlier labors; how well this has been done the reader can discover for himself.

But the scope of the material presented in this 1926-27 Year Book should be a source of gratification to those for whom it was made. For the most superficial scrutiny must reflect its wealth and importance, its extent and its variety too. The relative music position of each country to every other country is clearly and invitingly shown: that which has just passed, as well as a foreshadowing of things likely to come. All, it should be emphasized, which is of pregnant significance, since no effort has been made to record whatever or whoever falls into the secondary lists. Intended for selective readers, this Standard Music Annual concerns itself with no more than belongs in the selective class.

Omissions of important data touching individuals and events naturally have occurred; the flawless book never will be published. But that essential element

—coöperation—without which no reasonably satisfying task can be performed, has not been extended by some persons who will no doubt be annoyed in not having themselves and their performances represented in this book. And yet they deserve no apologies, so none will be offered; it is sufficient to remind them that another volume similar to this will be published one year hence.

To those who have coöperated with him and his staff in the making of this 1926-27 Year Book the editor wishes to express his thanks. It has been an enormous task, far greater than that of twelve months before. But no effort, regardless of the expenditure of thought and time involved, will have been in vain if the majority verdict shall be "A worthy task, carefully performed."

P. V. R. K.

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MUSIC IN BERLIN

By

Kenneth D. Hume.

THE OPERAS

THE departed season in Berlin cannot be regarded as having been weak or unproductive. Judging from the amount of concerts and the large selection of operas which were to be heard, it must be admitted that Berlin still plays a dominant note. With three opera houses and about fifteen concert halls, there is no limit set, as to what may be reached in public work, and it can be reckoned with surety that the coming season will be more fruitful than its predecessor was, as the general depression and shortage of money now prevailing in Germany cannot become much worse. As it is, only prominent personalities may be sure of a full house; and, if in spite of these conditions almost five hundred concerts took place during the year, it can only be accounted for through the never-ending desire to be active under the eyes of all. The interest of the public has not in the least abated; it has become more intense, and feeling towards the artist and his work more personal.

The State Opera closed its doors earlier than usual—in April to be exact—in order that the work to add two new wings might be begun. The somewhat chaotic state of affairs at the Opera had been crowned by the departure of Max von Schillings General Intendant, the previous December. Artistically however, the Opera had its high lights, as for example the performances of "Wozzeck," an ultra-modern work of Alben Berg; "Boris Godounov," which was brought out for the first time in Berlin and welcomed received; a Strauss program with the composer himself; and the featuring of several guest singers.

The Kroll Opera (also under the State) commands only local consideration. Its principal "novelty" of the season was Massenet's opera "Werther," which is seldom heard here.

The Stadtische (Municipal) Opera, on the other hand, may record its best year. After numerous qualitative seasons, it has been pushed up to the very first rank and exceeded all expectations. This wonder is entirely due to Bruno Walter and the General Intendant, H. Tietjen. Among the features of the season were "Iphigenie in Aulis" of Gluck, "Don Pasquale" of Donizetti, and the operas of Mozart. The latter, under the direction of

Walter, must be recorded as unexcelled performances, as were also the renditions of "Don Pasquale." All the magnificence and glory of the "Iphigenie" were brought out, and naturally therefore the work created an overwhelming impression. Modern works are also respected on the stage of the Municipal Opera. Thus, two new operas were given: "Die Heilige Ente" of Hans Gal, and "Katya Kabanova" of Janáček. The latter won the greater favour, and it is likely that it will have a long life. As Bruno Walter is to remain at the Municipal Opera, its future is assured.

The premières that have been announced for the 1926-27 season are bound to arouse keen interest. Prokofieff, who has not yet been heard in Berlin, is to have two operas produced, "The Love of Three Oranges," and "Die Feurigen Engel." In addition to the former opera, the Municipal Opera is going to mount works of two of Germany's most radical composers, "Gurrelieder" of Schoenberg, and Hindemith's latest adventure, "Ardillac." As the season progresses, one will no doubt hear of other things, although the number of existing operas is so much too great that many must necessarily remain unplayed in Berlin. At the Staatsoper, Busoni is again to be taken into consideration, this time with one of his larger works, namely "Faust." "La Forza del Destino" of Verdi is also to be put on in Berlin, with the new text version of Franz Werfel which was used when the work was done last spring in Dresden. The Städtische Opera has also acquired the Berlin première of Puccini's "Turandot" which will give Puccini a still stronger footing on the German stage. While Puccini is performed here more than any other composer, the operatic repertories in Berlin are nevertheless large and varied, including as they do for this season a Mozart cycle and such "novelties" (at least to Berlin) as "Lakmé," "Don Carlos" of Verdi, "The Caliph of Bagdad," "Der Arme Heinrich" of Pfitzner, and "Hans Heiling" of Marchner.

THE ORCHESTRAS

Berlin has many conductors of whom to be proud. The Philharmonic Orchestra knows nothing but unqualified success. The ten concerts of this organization (each one with a *matinée* public rehearsal), conducted by Furtwängler, are important musical and social events. Furtwängler reveals great skill in program arrangement, and moreover possesses the art of making everything sound new, irrespective of age or vintage.

This first factor was missing in Kleiber's work last year. The concerts of the Staatsoper Orchestra under his direction were not always interesting although his power to obtain from the orchestra any effect he desired never failed to win admiration. Bruno Walter occupies a rather delicate position, inasmuch as he has become the pet of Berlin. Should he depart from here, Berlin would be a sorrow-stricken city. As guest conductor of the Philharmonic, Bruno Walter finds the closest personal contact with his listeners and creates a very personal atmosphere.

Two very capable conductors who were active throughout the season are Oskar Fried and Heinz Unger. Fried especially was untiring in his work. Every Sunday evening he directed the Berlin Symphony Orchestra. His successes were artistic and not financial, a case of mere ill-luck, for he certainly had enough sympathetic help from the press. Among other conductors of note who appear almost every year in one or more concerts may be mentioned Klemperer, Weingartner, Robert Heger, and Emil Bomke. Michael Taube had the satisfaction of bringing together the first chamber orchestra in Berlin. His programs were enticing, and his success more than considerable.

Important factors in the musical life of Berlin are the choral concerts, given either with or without orchestra. All the great works for chorus and soli are continually to be heard, as in the past season, for instance, when the B minor Mass of Bach, Missa Solemnis of Beethoven, Israel in Egypt of Händel, and works of George Schumann were presented. Siegfried Ochs gave Berlioz' wonderful "Requiem Mass for the Dead," while the Liedertafel, under Max Wiedemann, is to be praised for devoting so much attention to Hugo Kaun, one of Germany's most active contemporary composers. Kaun's "Requiem," which was completed about four years ago, has already had more than seventy performances, ten of which were in Berlin. Another distinctive achievement of Kaun, was the creation of his opera "Menandra" (text from Kingsley's "Hypatia") simultaneously on four different stages, namely Braunschweig, Kiel, Osnabrueck, and Rostock—a world's record.

CHAMBER MUSIC

During the past season, Berlin was flooded with string quartets. Besides the many German ensembles, quartets from all countries paid their respects to the city. In a series of six concerts, the London String Quartet played all the Beethoven quartets. It caused much astonishment among the critics, but they all admitted, however, that the gentlemen from London understood their business. Hungary was represented by the Budapest and Lerner Quartets, Russia by the Glazounoff Quartet and the Guarneri ensemble also was heard several times. The Rosé Quartet, of Vienna, which gives a series of concerts in Berlin every year, has the unqualified support of music-lovers here, judging from the full houses that always greet this organization. This also applies to the Busch and the Schachtebeck Quartets.

RECITALISTS

While Berlin last season perhaps had fewer recitals than usual, lack of quantity was recompensed by the re-appearance of artists who had not been heard in the capital for some time. Rosenthal was one of these. The hearty welcome he received should give him to understand that his art of piano-playing is wanted and needed in Berlin as much as elsewhere. With the retirement of D'Albert from public concert work, Rosenthal remains one

of the last direct representatives of the as yet unexcelled Liszt school. Emil Sauer, who is also one of these rare artists, calls for less comment as he has never forsaken Berlin. Gieseeking reveals as much love for ultra-modern works as Lamond does for Beethoven, and Friedman for Chopin.

Jascha Heifetz appeared and the American Spalding made an excellent impression. Excess publicity is not in favour in Berlin, or any part of Germany for that matter, and people here have a way of basing their judgments on what they hear and not on what the newspapers proclaim about an artist. The name Kreisler exerts a magic spell over Berlin. As far ahead as Kreisler's concerts are announced, so far ahead are they sold out. Other violinists heard to good effect were Vecsey, Prihoda and Hubermann, Erika Morini, Ruth Breton, the American, Alma Moodie. Elly Ney, Kwast-Hodapp and Chop-Groenvelt, among the woman pianists, also gave recitals of outstanding merit.

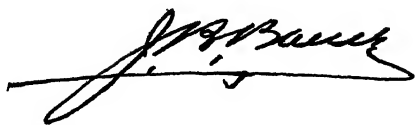
There was more than abundance of song recitals. Chaliapin seems to be the only singer who can rent the State Opera wherein to display his voice and humour. Battistini, the great exponent of bel canto, Joseph Schwarz, and Graveure were much esteemed in Berlin last season. Dusolina Giannini, Sophie Braslau, Anne Roselle and Esther Dale, all newcomers from America, made splendid impressions by their singing.

Alois Haba made his first attempt to interest Berlin in the new vogue of quarter-tone music. The lecture with which he preceded the concert was plausible enough, but not so the actual demonstration. Berlin considers Haba's compositions "pretty," until said quarter tones are brought in, then Berlin considers the piano sounds horribly out of tune, and would have none of it. Far more interesting than the music was the piano itself, a finely contrived instrument of the firm August Foerster.

The number of composers has grown into a formidable figure. The list is endless. Hindemith still heads the younger generation. He has assured himself a position of authority in Germany, and it has become quite a common thing to see his name on the programs. In the past year alone several new works for violin, quartet, and for orchestra were to be heard from him. Schoenberg has been called to take over the composition department of the Hochschule in Berlin. His compositions have been played here in concert very little of late. If he would appear in concert, as Hindemith does, (he is a diligent viola player and takes part in many chamber music concerts) things would no doubt brighten up for him. His star would appear to be on the wane here, and there are some who say that it has set.

MUSIC IN SOUTHERN GERMANY

By



[*Munich correspondent for THE MUSICAL DIGEST and special writer*]

THE musical statistics of European countries and cities for the past year show a striking resemblance in their recitals of woeful economic conditions and their detrimental effects upon the life and development of art and artists. Through almost every report runs the same weird leitmotiv which has become almost a stereotype phrase for musical Europe, a phrase that also truly depicts musical conditions in southern Germany and its musical centre—Munich—and which may be summed up in a few words: greatly reduced incomes, high prices, general depreciation of the money value. So long as an impoverished middle class, once the staunch pillar of our musical life, is forced to exercise the strictest economy and the newly rich element shows a decided lack of interest in art, music is bound to suffer. Munich has felt and still feels the severe grip of this grim materialism. Even at this writing a cry of alarm is being sounded by the press in behalf of one of the finest musical bodies of Europe, the Munich States Orchestra, which, it is alleged, is in danger of losing its high prerogative on a question of musicians' salaries. The Bavarian States Department of Finance, for economic reasons, feels disinclined to increase them, tho it has been pointed out that they are below those paid in cities of lesser size and importance. It is thought, however, that the numerous appeals coming from the highest musical authorities throughout Germany will yet induce the Department to recede from its coldly calculative standpoint.

This principle of saving on all sides has also had its ill effects on the opera at least as far as the propagation of modern works is concerned, and the opera management is therefore frequently handicapped in its decisions tending towards the development of a traditionally high standing opera. Inasmuch as any new venture is a risk which at present must be limited to a minimum, the repertory is largely dependent upon so called "sure things." To be sure, there were several first performances during the past season, but only two world premieres: Karl Ettinger's one-act opera Juana, conducted by Carl

Boehm with N. Reinfeld, E. Wildhagen and the American soprano Leone Kruse in the leading roles, and a romantic pantomime, *Glasblower* and *Dogaressa* by August Reuss, a talented local composer. Works appearing for the first time at the States Opera were the operas *Li-Tai-Pe* by Cl. von Franckenstein, *Gianni Schicchi* by Puccini, *Francois Villon* by A. Noelte, a well known music critic and composer, *Intermezzo* by R. Strauss, and the ballet *Petrouchka* by Stravinsky. Revived and appearing in a new scenic garb were *Don Giovanni* and *Magic Flute* by Mozart, *Freischuetz* by Weber, *Postillon of Lonjumeau* by Adam, *Pelleas and Melisande* by Debussy, *Palestrina* by Pfitzner and *Master Guido* by H. Noetzel. For the coming season a gratifying number of new operas are contemplated by the management; *Cardillac* (P. Hindemith); *das Wunder der Heliane* (Korngold); *l'Heure Espagnole* (Ravel); *Nightingale* (Stravinsky); *Himmelskleid* (Wolf-Ferrari); *Coeur Dame* (H. Roehr, world premiere). Revivals: *Lohengrin*, *Merry Wives of Windsor*, *Carmen*, *Don Pasquale*, *Colonel Chabert*, *Hans Heiling*, *Tristan*, *Figaro*, *Così fan Tutte*.

A bright and pleasant aspect is offered by the quality of the performances. Of the orchestra and its conductor, Hans Knappertsbusch, no praise can be too high, and although the vocal ensemble is still in a state of reorganization, many old and valuable members having retired during the past year, the average quality of voices is unusually excellent, the stage management under Max Hofmueller, Willy Wirk and Joseph Geis up to date and very active, the scenic display supervised by Prof. A. Linnebach and Leo Pasetti of rare taste and beauty. The so-called "star" system has been entirely abolished, principal stress being laid on ensemble work, and that has indeed proved a blessing to the entire opera life. This policy insures a good all around performance, since particular pains are also taken to cast minor roles with great care. A review of the opera would be incomplete without a mention of the annual Festival Plays at the Prince Regent Theatre from August 1 to about September 8. These plays, confined to Wagner and Mozart operas, represent the quintessence of operatic art and constitute an artistic cultural factor of the highest importance. But, apart from this ideal aspect there is also a material, an economic side to the performances which seems not to have been fully apprehended by some political minds. To be honest, the festival plays are to a large extent an economic undertaking, calculated to attract outside and foreign—in the first place American—visitors. A select body of guest soloists gathered from the stardom of European music centers, guest conductors of international fame and other costly preparations, entail an outlay of no mean proportions. Now, the Munich opera belongs to the State, stands under state supervision and its deficit is covered by the State. It might be assumed then as a matter of course that the state and the body of representatives within whose province comes the unpleasant task of supplying the deficits, make every effort, from purely material considerations, to further these plays by trying to attract such visitors. It was hardly wise, therefore, for a member

of the Bavarian House of Commons to severely censure the management of the opera for having engaged a small number of foreign artists during the year, among them three American singers. His view does not, of course, represent the view of the people at large, yet coming from such a source it is an open disavowal of the management of the States Theatre, and no one need be particularly astonished if thru the narrowness of some ultra nationalistic minds our artistic life, which after all depends largely upon an international exchange of artists, should begin to show a retrogressive tendency. The festival plays cannot dispense with visitors from abroad, who form a vital nerve of our music life; the more reason then to stimulate rather than impede the influx of these visitors.

CONSERVATISM AND MODERNISM

A pronounced conservative trend—to put it mildly—is evident in artistic and especially musical activities throughout southern Germany. Munich in particular is rather slow in accepting and cultivating the modern style of music, and works with anything like extreme modern tendencies have never been able to secure much foothold. The main reason seems to be that a large section of the seats at the opera and at the regular season concerts are subscribed for by people of the older generation, whose deities are Beethoven, Brahms, Bruckner and Wagner with an interspersing of Bach and Mozart, and whose wishes cannot apparently be disregarded. Hence arises the disadvantage that the public at large can never get a clear picture of or take a decided stand towards the creative art of the modern extremists, whether in the operatic or concert line. There is, no doubt, a revolutionary spirit predominating in the younger generation of composers, and their tendency to negate the logical musical development and to find new means of expression on the basis of barely plausible tonal relations or impossible tonal constructions has surely brought about a perversion of the entire musical matter and led to extremes which the ordinary “normal” ear is unable to follow. Still, there are indications that even from this chaos something useful may develop for the music of the future. This modern spirit is extending also to the stage, and to the Frankfurt opera belongs the distinction of a quite modern staging of Wagner’s *Ring*, which had gone so far as to make Wotan appear without his traditional stage appurtenances which have become set pictures in our minds. An interesting experiment, no doubt, resulting however in frequent conflicts between Wagner’s sparkling music and the actual stage picture. The attempt to adapt Wagner to the demands of our modern generation has not been successful. After all, to reduce the scenic display in an opera to the most severe, primitive lines has not found favor with the opera going public, which is by nature and long custom more conservative than the frequenters of the play house, who usually accept any venture in extreme modernization with unruffled equanimity.

ORCHESTRAL CONCERTS

The general interest is centered in the performances of the two great musical organizations of Munich, The Musical Academy and the Konzert Vereins orchestras. The former is the orchestra of the States Opera and gives ten subscription concerts at the Odeon under the direction of Hans Knappertsbusch. It presents works of Bach (Passion of St. Mathew, Mass in B-minor), Beethoven (Ninth symphony, Missa Solemnis), etc. Modern composers are not neglected, however, and a Lustspiel Suite by Zilcher, variations on a Russian folksong by P. Graener and a Lustspiel overture by Reger were among the local premieres. The Konzert Vereins orchestra, under the leadership of Prof. Sigmund von Hausegger shows a leaning towards the modern style and gave as first performances a suite for orchestra by Joseph Haas, Piano Concerto by A. Reuss, Violin concerto by Trapp and Visions, for orchestra, by H. H. Wetzler. The Konzert Vereins, moreover, is doing great educational work by giving low price weekly symphony concerts conducted by Dr. Frederic Munter, and the Sunday popular concerts under Fritz Lammelt. From May until about September the orchestra is engaged to play at Bad Kissingen, the well known summer resort. A series of six choral and symphonic concerts were given with this orchestra by Dr. Hanns Rohr, the chorus being furnished by the concert society for choral singing. The Konzert Vereins orchestra appeared also in a considerable number of other concerts under various local and guest conductors, as Julius Ruenger, H. Pfitzner, R. Siegel, Fr. von Hoesslin. The Munich Bach Society, Dr. Landshoff conducting, produced among other works the Magnificat, and St. John's Passion; and the Dom choir excelled in the rendition of modern and old classical church music under the direction of Prof. L. Berberich. A special Bach Festival was given by C. Doebereiner, the well known viola da gamba virtuoso, who in three concerts presented a number of rarely heard instrumental works.

RECITALS

Piano recitals were numerically fewer than in former years, but generally of superior quality as is indicated by such names as Edwin Fischer, Elly Ney, Conrad Ansoerge, Frederic Lamond, Walter Giesecking, to which may be added Laura Stroud, Catherine Goodson and Wm. Mortimer.

Of distinguished violinists the foreign element predominated; Joseph Szigeti, Vasa Prihoda, called the modern Paganini, Franz von Vecsey and Edith Lorand, the temperamental Hungarians, Florizel von Reuter, Nora Williamson and Thelma Given.

The number of guests who appeared in song recitals was smaller than in the past year, but the list contains sterling names; Sigrid Onegin, Olszervska-Schipper, Oestvig-Raydl, Ivogun-Erb, Claire Dux, Marcella Craft, Margaret Abbot and Elizabeth Day. If a special mention be made of Feodor Chaliapin who appeared here for the first time; it is not to add laurels to his already

overburdened brow, but to state a preference to hear him on the operatic rather than on the concert stage. The baritone Eric Wildhagen of the States Opera rendered four songs by the American composer Win Radie Britain (Amarillo, Tex.) a pupil of A. A. Noelté, the composer of Francois Villon. The critics with one accord recognize in R. Britain an "original and rarely endowed talent whose work promises added importance to American music literature."

CHAMBER MUSIC

This style of music was exceptionally well represented and appears to grow rapidly in favor with the public. The chief ensembles, named mostly after their leaders are the Berber, Munich string, Birkigt, Studeny, Petchnikoff, Schuster-Woldan quartets, and the Schmid-Lindner, Szanto, Disclez Trio. The following gave guest performances: The Guarneri, the Budapest, the Wendling (Stuttgart), the Bohemians, the Dresden quartets, and the Adolf Busch trio and quartet.

GERMANY

SYMPHONY ORCHESTRAS

BERLIN

BERLINER PHILHARMONISCHES ORCHESTER—Berlin Bernburgerstr. 22/23. Manager, O. Müller; Jul. Prüwer, O. Marienhagen, conductors; ten Philharmonic concerts under W. Furtwängler. Concerts with Bruno Walter; also several concerts with Erich Kleiber, Klemperer and guest conductors: Weingartner and Strauss. Tours at the close of each season, at present Austria and the Balkan States.

BERLINER SYMPHONIE ORCHESTER—Berlin Lützowstr. 76. H. Weiden, manager; Emil Bohnke, conductor. Sunday and holiday concerts throughout the year.

ORCHESTER DER STAATSOOPER BERLIN—Unter den Linden. Erich Kleiber, conductor. Ten symphony concerts evenings with matinee rehearsals.

COLOGNE

HOCHSCHULE FÜR MUSIK—Wolf Str. 3/5. Prof. Herman Abendroth and Prof. Walter Braunfels, conductors.

KÖLN ORCHESTER GESELLSCHAFT—Prof. J. Schwartz, conductor.

PHILHARMONISCHES ORCHESTER—H. Gassmann, conductor.

STÄDTISCHES ORCHESTER—Prof. Hermann Abendroth, conductor.

DRESDEN

DRESDEN PHILHARMONIE—Conductors: Ed. Mörke, Willy Naue.

FRANKFURT

FRANKFURT SYMPHONIE ORCHESTER—Ernst Wendel, conductor.

FRANKFURT OPERA ORCHESTRA—Dr. Ludwig Rottenberg, conductor.

HAMBURG

STÄDTTHEATER ORCHESTER—Egon Pollak, conductor.

VEREIN HAMBURGISCHE MUSIKFREUNDE—Dr. Karl Muck and Eugen Papst, conductors.

LEIPZIG

GEWANDHAUS ORCHESTER—W. Furtwängler, conductor.

LEIPZIGER SINFONIE ORCHESTER—Alfr. Szendrei, Conductor.

PHILHARMONISCHE ORCHESTER—L'Hermet, Conductor.

MUNICH

KONZERT VEREINS ORCHESTER—Sigmund Haussegger, conductor. Assistant conductors: Franz Munte, Friedrich Rammelt. Guest conductors: Richard Strauss, Wilhelm Furtwängler, Fritz Busch, Bruno Walter, Clemens Krauss.

NATIONAL OPERA HOUSE ORCHESTER—Hans Knappertsbusch, conductor.

STUTTGART

LANDESTHEATER ORCHESTER—C. Leonhardt, conductor. Guest conductors: Richard Strauss, Bruno Walter.

PHILHARMONIC ORCHESTER—Leo Blech, guest conductor.

OPERA HOUSES

AUGSBURG

AUGSBURG OPERA HOUSE—Directors: Joseph Bach, Karl Tutein.

BERLIN

OPER AM KÖNIGSPLATZ—Directors, Dr. Ludwig Hörth, Karl Holy; Conductors, Erich Kleiber, Georg Szell, Lee Blech, Selmar Meyrowitz, Wehllebe. Singers: Frauen Margarete Arndt-Ober, Lola Artot de Padilla, Gertrud Binder-nagel, Charlotte Boerner, Karin Branzell, Elise v. Catopol, Gertrud Conrad, Genia Guslawecz, Barbara Kemp, Jessika Koet-trick, Frieda Leider, Delia Reinhard, Mafalda Salvatini, Violetta de Strozzi; Herm Martin Abendroth, Hans Batteux, Oskar Bolz, Carl Braun, Cornelis Brons-geest, Carl Clewing, Jaro Dworsky, Arthur Fleischer, Karl Günther, Eduard Habich, Otto Helgers, Waldemar Henke, Robert Hütt, Herbert Janssen, Alex. Kirchner, Ernst Lehmann, Theodor

Scheidl, Heinrich Schlusnus, Leo Schützendorf, Fritz Soot, Björn Talén. Guest artists for 1926-27 season: Michael Bohnen, Traja Grosavescu, Marie Gerhard (Vienna), Frl. Ljungberg (Stockholm), Tino Pattiera.

STADTISCHE OPER—General Intendant, Heinz Tietjen; Conductors, Bruno Walter, Fritz Zweig, Reuss, Zander, Dessau; Directors, Georg Pauly, Alex. Schum, Peter Westendorp. Singers: Frauen Emmy Bettendorf, Ingeborg Holmgren, Maria Ivogün, Lotte Lehmann, Louise Mark-Lüders, Maria Olczewska, Marie Schulz-Dornburg, Helene Wildbrunn; Herrn Bernh. Bötel, Wilh. Guttman, Eduard Kandl, Alex. Kipnis, Fritz Krauss, Lauritz Melchior, Emil Nitsch, Dr. Emil Schipper, Zador. Guest artists for 1926-27 season: Maria Ivogün, Lotte Schöne, Helene Wildbrunn, Sigrid Onegin, Olczewska, Lotte Lehmann, Wilhelm Rode, Paul Bender, Dr. Schipper, Richard Mahr.

STAATSOOPER UNTER DEN LINDEN
—Same as Oper am Königsplatz.

KROLL OPER—See special article, p. 14.

COLOGNE

STADT OPERNHAUS—General Intendant, Fritz Remold; General Music Director, Eugen Szenkar; State Director, Felix Dahn; Conductors: Kurt Schröder, Erich Walter.

DRESDEN

DRESDEN OPER—General Intendant: Dr. Alfred Reucker; General Music Conductor Fritz Busch, Assistants: Hermann Kutzschbach, Kurt Stiegler, Karl Pembauer; Stage Director: Georg Toller; Singers: Frauen Eva Plaschke von der Osten, Meta Seinemeyer, Irma Tervani, Elisa Stünzner; Herrn: Tino Pattiera, Friedrich Plaschke, Adolf Schöpflin, Dr. Waldemar Staegemann, Curt Taucher, Robert Burg; Guest Artist, Anne Roselle.

FRANKFORT

FRANKFORT OPERA HOUSE—General Director, Clemens Krauss.

HAMBURG

STADTTHEATER — Intendant, Leopold Sachse; Manager, Ludwig Meyer; Stage Director, Walter Elschner; Conductor in Chief, Egon Pollak; Assistant Conductors, C. Gotthardt, W. Wolff.

LEIPZIG

NEUES OPERNTHEATER—General Intendant: Dr. Guido Barthol. Directors: E. Bloch, H. Hofmann. Conductor: Gustav Brecher; Assistant Conductor, Walter Brüggmann.

MUNICH

NATIONAL THEATER (for grand opera); **RESIDENZ THEATER** (for Mozart operas and modern plays); **PRINZ REGENT THEATER** (for dramas and Festival plays)—General Intendant of combined theaters, Clemens Freiherr von und zu Frankenstein; Managing Director, Constantin Heydel; General Director of Opera and Orchestra, Hans Knappertsbusch; Assistant Conductors, Carl Elmen-dorff, Hugo Röher, Carl Boehm; Guest Conductors, Richard Strauss, Wilhelm Furtwaengler, Carl Muck, Hans Pfitzner; Stage Managers, Max Hofmueller, Willy Wirk, Joseph Geis; Director of Ballet, Henry Kroeller. Singers: Frauen Hermine Bosetti, Elisabeth Feuge, Hedwig Fichtmueller, Ella Flesch, Anni Frind, Felicie Huni-Mihacsek, Leone Kruse, Nelly Merz, Elisabeth Ohms, Aline Sanden, Martl Schellenberg, Signe Schillander, Luise Willer, Elisabeth Waldenau; Herrn Hendrik Appels, Alfred Bauberger, Paul Bender, Oswald Brueckner, Fritz Feinhals, Fritz Fitzau, Joseph Geis, Max Gillmann, Emil Griff, Julius Gless, August Kleffner, Fritz Krauss, Joseph Kanzlsperger, Robert Lohfing, Hans Nissen, Wilhelm Rode, Nicolai Reinfeld, Robert Ringling, Kurt Schade, Carl Seydel, Berthold Sterneck, Otto Wolf, Eric Wildhagen, Lawrence Wolff, Erich Zimmermann. Guest artist for 1926-27, Gertrude Kappel.

NUERNBERG

STADT THEATER—General Intendant, Johannes Maurach; Music Director, Ferd. Wagner.

STUTTGART

LANDESTHEATER—General Intendant, A. Kehm; Music Director, C. Leonhardt.

FESTIVALS

BACH FESTIVAL—To be held at Munich for one week early in June 1927. Bach Festival plays.

BAYREUTH FESTIVAL—To be held July 19-Aug. 20, 1927. Conductors: Dr. Muck, Prof. Kaehler, Fraz von Hoeszlin, and Ellmendorf.

BEETHOVEN FESTIVAL—To be held at Bonn beginning of 1927. 9th Symphony conducted by Fritz Busch will be given.

BRAHMS FESTIVAL—Held at Heidelberg, May-June, 1926. Berlin Philharmonic Orchestra conducted by Furtwängler.

DONAUESCHING FESTIVAL—Held at Donauesching, July 24-28, 1926. Chamber music festival of modern works only.

OPENING OF THE GERMAN MUSEUM—May 1, 1927. H. Zilcher, conductor. Beethoven's Ninth and Ruins of Athens, conducted by H. Knappertsbusch, to be given. Held at Munich.

RHINELAND FESTIVAL—1000th anniversary, June 17, 1927. Beethoven's Fidelio, conducted by H. Knappertsbusch, to be given. Held at Munich.

WEBER FESTIVAL—Held at Eutin, June 5-13, 1926. Concerts and open air performance of Preziosa given.

MUSIC CONSERVATORIES

AUGSBURG

AUGSBURG MUSIC SCHOOL—Director: K. H. Schmid.

BERLIN

AKADEMIE f. KIRCHEN u. SCHULMUSIK—Hardenbergstr. 36. Director: Dr. Carl Thiel.

AKADEMIE f. MUSIK—Nürnbergstr. 24a & Kaiser-allee 78. Director: John Petersen.

BERLINER KONSERVATORIUM UND SEMINAR—W 57, Bülowstr. 48. Director: W. Brix.

BERLINER DALCROZE-SCHULE & SEMINAR—W 57 An der Apostelkirche 7. Director: Epping v. Schelteima.

HOCHSCHULE f. MUSIK—Berlin-Charl., Fasanenstr. 1. Director: Prof. Franz Schreker; Ass., Dr. Georg Schünemann.

KLINDWORTH-SCHARWENKA KONSERVATORIUM UND OPERNSCHULE, Genthinerstr. 11. Director: Robert Robitschek.

MUSIKHISTORISCHES SEMINAR AN DER UNIVERSITÄT—Dorotheenstr. 7. Director: Prof. Dr. Hermann Abert.

MUSIKPADA GOGISCHES FORSCHUNGSINSTITUT BERLIN—W Pallastr. 12. Director: Prof. Dr. Karl L. Schaefer.

STAATS & DOM CHOIR—Fontane Promenade 9. Directors: Prof. Hugo Rüdel, Max Wiedemann.

STERNSCHES KONSERVATORIUM—Bernburgerstr. 22a. Director: Prof. Alex. von Fielitz.

WILMERSDORFER KONSERVATORIUM—Uhlandstr. 90. Director: Willy Rott.

BREMEN

DRESDENER MUSIKSCHULE—Neumarkt 2; Director: H. Schneider.

KONSERVATORIUM FÜR MUSIK UND THEATER—Landhausstr. 11; Director: Prof. P. Büttner.

MUSIK AKADEMIE—Mozartstr. 27; Director: W. Meyer-Schierlok.

MUSIK AKADEMIE FÜR DAMEN—Ferdinandstr. 6; Director: G. Schumann.

OPERNSCHULE—Domscheide 14; Director: Higgen.

PADAGOGIUM DER TONKUNST—Leutnitzerstr. 15; Director: Prof. Otto Urbach.

TRAUNS KONSERVATORIUM—Feldhöfen 58; Director: M. Eldbacher-Traun.

DRESDEN

DRESDEN MUSIKSCHULE—Neumarkt 2. Director: H. Schneider.

KONSERVATORIUM F. MUSIK UND THEATER—Landhaus Str. 11. Director: Prof. P. Büttner.

HAMBURG

BEETHOVEN KONSERVATORIUM—Konigstr. 54. Director: C. Wagener.

BRAHMS KONSERVATORIUM—Graumannsweg 58. Director: R. Seligmann Ferrara.

DEUTSCHES KONSERVATORIUM—Stiftstr. 50. Directors: A. Fleischer, J. Möller.

HAMBURGER KLAVIER AKADEMIE—Husvestehuder Weg 91. Director: H. Hermanns.

KRUSS-FARBER KONSERVATORIUM—Directors: Dr. Mayer-Reinach, Dr. Fr. Farber.

SUDSTADT. LOK. MUSIKSCHULE—Marienstr. 8. Directors: S. Günther, H. Spöndly.

VOGTSCHES KONSERVATORIUM
FÜR MUSIK—Rotenbaum-Chaussee 15.
Directors: F. Vogt, Prof. E. Pfohl.

KONIGSBURG

KONIGSBERGER KONSERVATORIUM
FÜR MUSIK—Theaterstr. 6. Director:
E. Kühns.

OSTPREUSSISCHES KONSERVATO-
RIUM—Director: Fiebach.

LEIPZIG

KONSERVATORIUM UND HOCH-
SCHULE DER MUSIK—Grassistr. 8.
Directors: Prof. Max Pauer, W. Davis-
son.

KURATORIUM—Director: Helmuth von
Hase.

MUSIKWISSENSCHAFTLICHE INSTI-
TUTE AN DER UNIVERSITÄT—Di-
rector: Dr. Theodor Kroyer.

MUNICH

STATES ACADEMY OF MUSIC—Direc-
tor: H. W. v. Waltershausen.

STUTTGART

CONSERVATORY OF MUSIC—Direc-
tors: K. Adler, Oscar Schroeter.

MUSICAL HIGH SCHOOL—Director:
Wilhelm Kempf.

WUERZBURG

STATES CONSERVATORY—Dir. O.
Kaul.

MUSIC SOCIETIES

BERLIN

BERLINER CAECILIENCHOR—Conduc-
tor: Dr. Heinz Unger.

BERLINER LEHRERGESANGSVEREIN
Conductors: Prof. Dr. Hugo Rüdel,
Prof. Felix Schmidt.

BERLINER LIEDERTAFEL—Conductor:
Max Wiedemann.

BERLINER MÄNNERGESANGSVEREIN—
Conductor: Hanns Meissner.

BERLINER STAATSOOPER VOKAL-
QUARTETT—Haberlandstr. 4.

BERLINER VOKALQUARTETT—Lan-
dauerstr. 11.

BRUNO KITTELSCHER CHOR—Con-
ductor: Dr. Br. Kittel.

CHOR DER STAATL. AKADEM.
HOCHSCHULE FÜR MUSIK—Conduc-
tor: Prof. Siegf. Ochs.

COLLEGIUM MUSICUM—Lessing-Hoch-
schule. Object: Historical concerts of
different musical epochs in purest style
with old instruments.

GESELLSCHAFT DER MUSIK-
FREUNDE—Schellingstr. 9.

MADRIGALCHOR d. AKADEM. FÜR
KIRCHEN u. SCHULMUSIK—Con-
ductor—Prof. Dr. Carl Thiel.

SCHNEIFLUGSCHER CHOR—Conduc-
tor: Dr. Arnold Ebel.

SING-AKADEMIE—Conductor: Prof. Dr.
Georg Schumann.

VOLKSBUHNE—Linienstr. 227.

MUNICH

BAVARIAN LANDESBUEHNE.
STATES OPERA ENSEMBLE.

COMPOSERS

BERLIN

BAUSSERN, Prof. Waldemar von—
Mommsen Str. 71.

BONKE, Emil—Berlin-Grünewald., Hertha
Str. 5.

GILBERT, Jean—Berlin-Wilmersd., Berlin-
erstr.-Kaiserallee.

JARNACH, Phil.—Berlin-Südende, Tem-
pelhofstr. 12a.

KAHN, Robert—Kaiserin-Augusta Str. 57.

KAUN, Hugo—Berlin-Zehlendorf, Scheer-
instr. 25.

KRAUSENECK, G.—Augsburgerstr. 29.

LINKE, Paul—Oranienstr. 64.

PFITZNER, Hans—Adr. Unterschondorf
am Ammersee, Ober Bavaria.

REZNICEK, Emil—Kneesebeckstr. 32.

SCHILLINGS, Max von—Schiller Str. 3.

SCHREKER, Franz—Hardenberger Str.
4/5.

TRAPP, Max—Berlitzingen Str. 82.

LEIPZIG

GRAENER, Paul—Grassi Str. 28.

NIEMANN, Dr. Walter—Koch Str. 119.

MUNICH

BEER-WALDBRUNN, A.—Hertzogstr. 95.

ETTINGER, M.—Hohenzollernpl. 1.

FRANKENSTEIN, Clemens von—Len-
bachpalais.

HAAS, Joseph—Elvirastr. 4.

HAUSEGGER, Sigmund von—Liebigstr. 6.

NOELTE, A. A.—Reitmorstr. 19.

REUSS, A.—Tengstr. 32.

SANDBERGER, A.—Prinzregentenstr. 48.

WALTERSHAUSEN, H. W. von—Elisa-
bethstr. 7.

NEW WORKS PERFORMED SINCE OCTOBER, 1925

BERLIN

- BARTOK, Bela**—Tanzsuite. First audition in Berlin, October 5, 1925. Performers: Philharmonic Orchester conducted by Furtwängler.
- BAUSSERN, W. von**—Trio. January 13, 1926. Performers: Schumann, Hess, and Wille.
- BLUMER, Theodor**—String Quartette, Opus 51. February 24, 1926. Performers: Radnitz Quartette.
- BONKE, Emil**—Sonata. November 25, 1925. Performed by Hans Besserman.
- BUSCH, Adolf**—Lustspiel Overture. First audition in Berlin, January 7, 1926. Conductor: Emil Bonke.
- DOHNANYI, Ernst von**—Ruralia-Hungarica. First audition in Berlin, March 12, 1926. Performers: Berlin Sinfonie Orchester, conducted by the Composer.
- FOERSTER, J. B.**—Quintette Op. 95. First audition in Berlin, April 10, 1926. Performers: Bohmisches Nonette.
- GAL, Hans**—Trio. First audition in Berlin, November 26, 1925. Performers: Dolores Maass, Marie Andrée, and Ernst Peschel.
- GRAENER, Paul**—Divertimento for Orchestra. March 21, 1926. Performers: Philharmonic Orchestra, conducted by Bruno Walter.
- HINDEMITH**—Cello Concerto. February 21, 1926. Performers: Edmund Kurtz, and Berlin Sinfonie Orchester, conducted by Oscar Fried. Konzert Suite aus "Der Dämon." April 29, 1926. Conductor: Michael Taube. Orchester Konzert. December 21, 1925. Performers: Philharmonic Orchester conducted by Furtwängler. Violin Concerto. February 18, 1926. Performers: Alma Moodie, and Philharmonic Orchester conducted by Heinz Unger. All were local premieres.
- IRAK, K. B.**—String-Quartette. First audition in Berlin, November 6, 1925. Performers: van Laar-Quartette.
- KLETZKI**—Piano Trio. April 13, 1926. Performers: Pozniak Trio.
- KOSA, Georg**—String-Quartette. November 21, 1925. Performers: Budapest String-Quartette.
- MATHES, Wilhelm**—String-Quartette. February 3, 1926. Performers: Nuremberg String-Quartette.
- MENGELBERG, Rud.**—Symphonische Elegie. First audition in Berlin, October 29, 1925. Performers: Philharmonic Orchester conducted by Emil Bonke.
- PETERKA**—Triumph des Lebens. First audition in Berlin, November 6, 1925. Performers: Philharmonic Orchester conducted by Robert Hager.
- PFITZNER, Hans**—String-Quartette. November 6, 1925. Performers: Amar-Quartette.
- PROKOFIEFF**—Piano Concerto No. 3. First audition in Berlin, December 10, 1925. Performers: Heinz Jolles, and Philharmonic Orchester conducted by Heinz Unger. Symph. Suite from L'Amour des Trois Oranges. First audition in Berlin, April 11, 1926. Performers: Berlin Sinfonie Orchestra, conducted by Oskar Fried.
- RAPHAEL, Günther**—STRING QUARTETTE, Op. 5. May 5, 1926. Performers: Busch Quartette.
- RESPIGHI**—Pini di Roma. First audition in Berlin, October 19, 1925. Performers: Philharmonic Orchester conducted by Furtwängler.
- RIETSCH, Heinrich**—String-Quartette Op. 3. First audition in Berlin, January 19, 1926. Performers: Buxbaum-Quartette.
- ROTTERS, Ernst**—Symphonische Suite. First audition in Berlin, November 20, 1925. Performers: Lula Mysz-Gmeiner, the Composer, and the Philharmonic Orchester conducted by Werner Wolff.
- SCHELLING, Ernest**—Violin-Concerto. First audition in Berlin, November 25, 1925. Performer: Hans Besserman.
- STRAUSS, Richard**—Parerga zur Sinfonia Domestica. First audition in Berlin, November 2, 1925. Performers: Paul Wittenstein and Philharmonic Orchester conducted by Furtwängler.
- SUK, Joseph**—Asrael. First audition in Berlin, October 10, 1925. Performers: Philharmonic Orchester conducted by Felix Lederer.
- WETZLER**—Assisi. First audition in Berlin, January 4, 1926. Performers: Philharmonic Orchester conducted by Robert Hager.

MUNICH

Opera

D'ALBERT, Eugen—Les Yeux Morts. First performance in Munich, February 11, 1926.

ETTINGER, Max—Juana. First performance in Munich, December 5, 1925. Conductor: Carl Boehm.

GLUCK, Chr. W.—Don Juan. First performance in Munich, October 30, 1925. Conductor: Carl Boehm.

NOELTE, A. A.—Francois Villon. First performance in Munich, November 14, 1925. Conductor: H. Knappertsbusch.

RAMEAU, R. Phil.—Die Freier der Taenzerin. First performance in Munich, November 21, 1925.

REUSS, August—Glassblower and Dogarressa. April 21, 1926. Conductor: Hugo Röhr.

STRAUSS, Johann—Dances. First performance in Munich, November 21, 1925. Conductor: Carl Elmendorff.

STRAUSS, Richard—Intermezzo. First performance in Munich, May 21, 1926. Conductor: H. Knappertsbusch.

STRAVINSKY, Igor — Pulcinella. First performance in Munich, November 21, 1925. Conductor: Carl Elmendorff.

SULLIVAN, A.—The Mikado. First performance in Munich, January 23, 1926. Conductor: H. Knappertsbusch.

Chamber Music and Orchestral

BISCHAFF—Rondo. January 18, 1926. Performers: Konzert Vereins Orchestra, conducted by S. V. Hausegger.

BRAUNFELS—Prelude and Fugue to Puccini's Turandot. February 8, 1926.

GRAENER, P.—Variations on a Russian folk song for Orchestra. February 1, 1926. Conductor: Hans Knappertsbusch.

HAAS, J.—Suite. November 4, 1925.

HUBER-ANDERACH—Lustspiel Overture. January 11, 1926. Performers: Konzert Vereins Orchestra, conducted by S. V. Hausegger.

KOCH, F. E.—Songs. January 11, 1926.

REGER, M.—Lustspiel Overture. March 1, 1926.

REUSS, A.—Concerto for piano and orchestra. November 4, 1925.

TRAPP—Violin concerto. January 4, 1926.

WETZ, R.—Hyperion. January 11, 1926.

WETZLER, H. H.—Visions. January 4, 1926.

ZILCHER, H.—Lustspiel Suite for orchestra. November 16, 1925. Conductor: Hans Knappertsbusch.

STUTT GART

KEMPF—Mystery of Our Lord's Birth.

WELLESZ—Achyilles auf Skyros.

DAILY NEWSPAPERS AND THEIR MUSIC CRITICS

BERLIN

ACHT UHR-ABENDBLATT — Siegmund Pising, Otto Steinhagen.

BERLINER BOERSEN COURIER—Prof. Oskar Bie, Otto Taubmann.

BERLINER LOKAL-ANZEIGER—Wilh. Klatte, Paul Ertel.

BERLINER MORGENPOST — Rudolf Kastner, Dr. Max Schwarz.

BERLINER TAGEBLATT—Dr. Leopold Schmidt, Karl Westermeyer.

B. Z. am Mittag—Prof. Adolf Weissmann, Dr. Erich Urban.

DER TAG—Prof. Dr. Carl Krebs.

DEUTSCHE ALLGEMEINE ZEITUNG —Walter Schrenk, Ernst Schliepe.

VORWAERTS—Dr. Kurt Singer.

VOSSISCHE ZEITUNG—Max Marschalk.

COLOGNE

KOELNER TAGENBLATT—Karl Wolff.

KOELNISCHE ZEITUNG—Dr. Walter Jacobs, Dr. Willi Kahl, Dr. K. Gerhartz.

RHEINISCHE MUSIK & THEATER ZEITUNG—Dr. Gerhard Tischer, Ad. Spies.

RHEINISCHE ZEITUNG—Paul Hiller.

VOLKSZEITUNG—Anton Stehle, Fritz Fleck.

DRESDEN

DRESDENER ANZEIGER—R. Liebscher, Dr. H. Volkman.

DRESDENER NACHRICHTEN — E. Schmitz, E. Paul, F. Reichardt.

DRESDENER NEUESTE NACHRICHTEN—C. P. Perl, W. Hirsch, H. Meissner, L. Flantl.

HAMBURG

- HAMBURGER ANZEIGER—R. Philipp.
Ph. Seydel.
HAMBURGER ECHO—S. Salomon, Dr.
H. Leichsenring.
HAMBURGER NACHRICHTEN—Dr. F.
Pfohl, S. Scheffler, A. Penkert.

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- LEIPZIGER ABENDPOST—Prof. Ernst
Müller, Dr. Wilh. Jung.
LEIPZIGER NEUSTE NACHRICHTEN
—Dr. Adolf Aber, Dr. Max Steinizer.
LEIPZIGER TAGEBLATT—Dr. Haas
Schnoor, Dr. W. Essner.

MUNICH

- A. F. am ABEND—Max Mahler.
BAYER. STAATSZEITUNG—A. Bur-
gartz.
BAYERISCHER KURIER—M. Neuhaus.
MUENCHEN AUGSBURGER ABEND-
ZEITUNG—A. Noelte, H. Stahl.
MUENCHENER NEUESTE NACH-
RICHTEN—Paul Ehlers, R. Würz, H.
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MUENCHENER POST—A. Einstein, Dr.
H. Nüssele.
MUENCHENER ZEITUNG—L. Fischer,
Alex. Berrsche, G. Gerheuser, Wilh.
Mauke.

AGENTS

AUGSBURG

- REINHARDT KUENZANZ—Karolinenstr.
47 C.

BERLIN

- ADLER, Hans—Berlin Münchenerstr. 3.
BADING, Erich—Neuköln, Bergstr. 43.
BARNOWSKA, Otto—W 35, Magdeburg-
erstr. 10.
BORKON, J.—Berlin-Charl., Knesebeck-
str. 14.
COTTA UND REDLICH—NW 6, Schiff-
bauerdamm 12.
DERFLA, F. Blumenthal—W 57, Pallas-
str. 8/9.
DIAMANT, Rud.—NW 7, Dorotheenstr.
53.
DRENKER, E. & Co.—NW 7, Doro-
theenstr. 53.

GEWERKSCHAFT DEUTSCHER GEIS-
TESARBEITER, DEZERNAT KON-
ZERT-DIREKTION—Zehlendorf, Haus
Weltfrieden.

IMPRESSA, G. M. B. H.—Fritz Howitz.
W 9, Schellingstr.

INTERNAT. KONZERTBETRIEBSGES-
ELLSCHAFT—Berlin-Grunewald, Bis-
marckallee 2.

KONZERTDIREKTION DES DEUT-
SCHEN MUSIKVERBANDES—SW
11, Bernburgerstr. 31.

LEDNER, E.—NW 7, Franz-Louis-Ferdi-
nandstr. 5.

LEONARD, G.m.b.H.—Berlin, Schelling-
str. 9.

MERTENS, O.—NW 7, Dorotheenstr.
77/78.

NORDES, E.—NW 7, Dorotheenstr. 25.

PARITAT—Stellennachweis der Deut-
schen Bühnen. W 8, Französischerstr.
17.

REIMERS, Theo.—W 15, Kurfürsten-
damm 188.

SACHS, Robert—Berlin, Regensburgerstr.
23.

SELAR, L. V.—W 8, Friedrichstr. 160.

VERBAND DER KONZERTIERENDEN
KUENSTLER DEUTSCHLANDS—Ber-
lin, Blumenthalstr. 17.

WIRTH, P. und ROTHE, A.—NW 7
Dorotheenstr. 52.

WOLFF, Hermann, und SACHS, Jules—
Berlin Linkstr. 42.

BREMEN

- HAAKE, F. W.—Obernstr. 22.
PRAEGER UND MEYER—am Wall 24,
Theaterplatz.

COLOGNE

- RHEINISCHE KONZERTDIRECTION
—Severin Str. 228.
WESTDEUTSCHE KONZERTDIREC-
TION—Stollwerck Haus.

DRESDEN

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RIES, F.—See Str. 21.
RONISCH, A.—Waisenhaus Str. 24.

HAMBURG

ARNOLDT, F.—Grosse Steinstr. 5.
BOHME, J. A.—Alter Wall 44.
FISCHER & LEVIN—Königs Str. 10.
HOTHAN, Heinrich—Grosse Ulrichstr. 38.
KOCH, Reinhardt—Alte Promenade 1a.
KONSERTVERANSTALTERIN H E D.
WIG KUCHER—Harz 18.
LEICHSSSENRING, Max—Neuerwall 1.
MANTHEY, A.—Grosse Ulrichstr. 12.

KOENIGSBERG

JUTERBOCK, K.—Kantstr. 11.

LEIPZIG

EULENBERG, E.—Königstr. 8.
KONZERTDIREKTION R. SCHUBERT
—Poststr. 15.

MUNICH

S U D D EUTSCHE KONZERTDIREK-
TION—Otto Bauer, Wurzerstr. 16.

NUERNBERG

INTRA—Karolinenstr. 2.
SCHMIDT, W.—Adlerstr. 21.

STUTTGART

AUER, A.—Calsverstr. 43.
HAUSERS CONCERTDIRECTION —
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SCHULTHEISS, C. L.—Friedrichstr. 54.

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Flesch, Becker, Werderstr. 11.

BERLIN

BERLINER TRIOVEREINIGUNG—Mor-
itz Mayer-Mahr, Alfred Wittenberg,
Heinrich Grünfeld. Berlin-Dahlm.,
Schweinfurthstr. 62.
BLASER - KAMMERMUSIK VEREINI-
GUNG DER STADT CHARLOTTEN-
BURG—Kröckel, flute; Müller, oboe;

Richter, clarinet; Hofmann, bassoon; Herbert, horn; Jul. Dalke, piano. F. W. Müller, Schlüterstr. 20.

BLASER VEREINIGUNG DER STAATS-OPER BERLIN—H. de Vries, flute; Gottfr. Schreiber, oboe; W. Conrad, clarinet; L. Scheiwein, bassoon; G. Böttcher, horn; James Simon, piano. G. Schreiber, Pfalzburgerstr. 84.

BARMAS-QUARTETTE—Issay Barmas, W. Petersins, Otto Klust, Fritz Dechert. Brandenburgische Str. 20.

BUSCH-QUARTETTE—Adolf Busch, Gösta Andreasson, Karl Doktor, Paul Grümmer. Darmstadt, Prinz-Christian-Weg 11.

DEMAN-QUARTETTE—Deman, Cavalery, Wagner, Dechert. Bambergerstr. 22.

HAVEMANN-QUARTETTE—Prof. Gustav Havemann, Georg Kniestadt, Hans Malke, Adolf Steiner, Pian. Rud. Schmidt Neubabelsberg Berlinerstr. 145.

TRIO VEREINIGUNG—Kreutzer, Wolfsthal, Piatigorsky. Luitpoldstr. 29.

TRIO VEREINIGUNG—Schumann, Willy Hess, G. Wille. Berlin-Licht-Ost, Bismarckstr. 8.

COLOGNE

GURZENICH QUARTETTE—B. Eldering, C. Koerner, H. Zitmann, C. Hesse.

GURZENICH TRIO—L. Uzielli, B. Eldering, E. Feuermann.

DRESDEN

STRIEGLER VEREINIGUNG—Kurt Striegler, Joh. Striegler, E. Dusedau, G. Seifert, A. Zenker. Zeughaus Str. 2.

STRING QUARTETTE—Frenkel, Caruana, Rennefeld, Schrader. Winkelmann Str. 37.

TRIO—Wagner, Bartlich, Wille. Lockwitz Str. 14.

Bernstein, Warwas, Zenker. Königsbrücker Str. 87.

LEIPZIG

FEWANDHAUS QUARTETTE—Wollgandt, Wolschke, Hermand, Münch-Holland, Föche Str. 3.

SCHACHTEBECK STRING QUARTETTE—H. Schachtebeck, Alb. Patzak, E. Waetzold, Alfr. Patzak. Arndt Str. 41.

LEIPZIGER TRIO—O. Weinreich, E. Wollgandt, H. Münch-Holland. Arndt Str. 2.

MUNICH

(Refer to special article p. 22)

CONDUCTORS

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BLECH, Leo—Mommsenstr. 5.

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EBEL, Arnold—In den Cäcilienärten 1.

FRIED, Oskar—Teutonenstr. 19.

KLEIBER, Erich—Bendlerstr. 5.

KLEMPERER, Otto—Wiesbaden, Nerotal 29.

KOPSCH, Jul.—Emserstr. 37/38.

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MORIKE, Eduard—Clausewitzstr. 2.

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SCHILLINGS, Max von—Schillerstr. 3.

SCHREKER, Franz—Hardenbergstr. 45.

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EISNER, Bruno—Lietzenburgerstr. 13.
FISCHER, Edwin—Kaiserallee 192.
FRIEDMANN, Ignaz—Pariserstr. 21/22, Polish.
HOFFZIMMER, Ernst—Waitzstr. 19.
JOLLES, Heinz—Bismarckstr. 107.
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PETRI, Egon—Brienerstr. 9.
SCHNABEL, Artur—Wielandstr. 14.
WEISS, Edward—Detmolderstr. 64, American.

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KLINGER, E.—Wienstr. 59.
WAGNER, F.—Loschwitzerstr. 14.

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TEICHMÜLLER, Robert—Lessing Str. 16.
WEINREICH, Otto—Arndt Str. 2.

VIOLINISTS

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FLESCHE, Carl—Lützow Pl. 12.
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HESS, Willy, Prof.—Schillerkolonnade 119.
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WITTENBERG, Alfred — Pfalzburgerstr. 82.
KLINGLER, Karl—Sophienstr. 11.
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COLOGNE

ANDERS, H.—Hohenzollernring 2.
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SCHULTZE-PRISCA, Walter—Brüsseler Str. 98.

DRESDEN

BARTLICH, R.—Striesener Pl. 16.
REIMER, W.—Holbeinstr. 43.
THOMANN, K.—Bachstr. 13.
WARWAS, E.—Mosenstr. 18.

HAMBURG

BANDLER, H.—Ise Str. 31.
BORWITZKI, Ottom.—Finkenau 15.

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DAVISSON, Walter—Kant Str. 1.
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ZENKER, A.—Lobtauertstr. 34.

HAMBURG

BARTH, Paul—Gries Str. 13.

LEIPZIG

KLENGEL, J.—Kaiser-Wilhelm Str. 12.
MUNCH-HOLLAND, H.—Mozart Str. 3.

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REIMAN, Wolfg.—Organist, Friedrichstr. 219.

ACCOMPANISTS

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GUNTHER, Dr. Felix—Gervinusstr. 10.
HIRSCHBERG, Walter—Motzstr. 84.
LIACHOWSKY, Waldemar — Spessartstr. 13.
RAUCHEISEN, Michael—Jnnsbruckerstr. 30.
SEIDLER, Winkler Bruno—Gervinusstr. 10.
WOLFF, V. Ernst—Potsdamer Privatstr. 121.

SOPRANOS AND MEZZO

SOPRANOS

BERLIN

ARNDT-OBBER, Margarete—Gluckstr. 12.
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BOENER, Charlotte—Südenstr. 50.
CATOPOL, Elise—Haberlandstr. 4.
DENERA, Erna—Pariserstr. 20.
HAFGREN, Dinkela, Lilly—Eisenbahnstr. 2.
D'HEUREUSE, Elise—Schillerstr. 14/15.
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KEMP, Barbara—Bismarckstr. 101.
LAV, Cida—Westfälischestr. 31.
LEONHARD, Lotte—Pfalzburgerstr. 71 a.
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SCHWARTZ, Vera—Kurfürstendamm 71.
SALVATINI, Mafalda — Kuno-Fischerstr. 13.
WILDBRUNN, Helene — Schillerstr. 12/113.
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SEINEMEYER, Meta—Hotel Bellevue.
TERVANI-WIECKE, Irma — Müller-Bergerstr. 32.

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WINTERNITZ-DORDA, Martha—Mittelweg 25a.

LEIPZIG

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GERHARDT-SCHULTHEISS, Claire — Lindenthaler Str. 1.

GRUNDMANN, Käthe—Scharnhorst Str. 6.
SCHULZ-DORNBURG, Else — Kaiserin-Augusta Str. 57.

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KIRCHNER, Alex.—Bayreutherstr. 31.
LAUBENTHAL, Rudolf—Bayernallee 3.
URLUS, Jacques—c/o Wolf u. Sachs.

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TAUCHER, Curt—Hermann-Vogelstr. 16.

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MUSIC IN THE AUSTRIAN CAPITAL

By

Wilson Vance

[*Vienna correspondent for The Musical Digest and special writer*]

TO lovers of music, Vienna still remains the city that she always was: incomparable. Since the war there have been rapid and radical changes here. In 1921, and for a few years thereafter, the Opera was at its height, though there was, of course, but one man by whom to measure its stature: Richard Strauss. It had become a Strauss institution, where the Strauss Operas were for the most part performed; and it cannot be honestly said that this was to the detriment of the operatic excellence. Strauss, with all his faults, is an artist; and there was keenly in evidence the artist's eye during that period of the inflation.

On the other hand, the concert field was certainly inflated. There were far too many concerts, both good and bad. The foreign artist (English and American, for the most part) came here to hire a hall and carry off his criticisms. As a rule, these latter were too honest. Those colorful ones we sometimes read at home are generally "doctored up." But there was some music of the highest standard during this time, too, concerts of the first order; and the mood was distinctly to be felt which is generated by the intense and unqualified love and appreciation of good music.

People were living at high pressure; a sort of desperation was in the air. "Let us eat, drink and live music, for tomorrow we die," might have been a very appropriate motto for that period. The concert-halls were jammed and the Opera was packed, sold out to almost every performance. The money was cheap, practically valueless, and the foreigner was here. Everybody coming to Vienna wanted to hear Strauss on the ground which he had won and was holding as his own.

The money was stabilized, and the influx of inflation-profiters ceased. The "tomorrow-we-dies" among the native population discovered that the bottom had not dropped out of everything (as had long since been prophesied by the pessimists), and they began to settle down to earn a living. Everybody's money having been squandered, the concert-going public began dropping off, and up

to the present it has not begun to pick up sufficiently to warrant any exaggerated optimism.

But one thing had been effected that was good, and that was a general purification of the musical field, more sobriety, more sincerity. And one sad thing had happened—Richard Strauss left the Vienna State Opera as a result, it was said, of differences with his co-director, and it has ever since been struggling to recover from that most serious displacement to its equilibrium. Franz Schalk has done his best and his efforts have remained admirable, but bureaucratism, no longer on the side of "the spoilt favourite of the Gods," stepped in and did what it could to interfere with his good intentions. The future of the Opera today remains purely a matter for conjecture. As a financial proposition, it is worse than a failure, for its deficit is supposed to be paid by the State, which is poor.

But the city of Vienna is wealthy. Its financial genius, a certain Dr. Breitner, has achieved for himself an unenviable degree of unpopularity by taxing music and the theatre more than they can bear. He puts it into beautifying and repairing the public parks; but the honest, art-loving Viennese with the whole green Wienerwald at his front doors would much prefer the music which he can no longer afford. The concert world is suffering, and the managers shake their heads. One other worry they have: an arrogant usurper in the minds of the younger generation, of the place formerly held there by music and music alone. This usurper is "Sport," notably football, which is a professional game much backed with big money. The younger generation is no longer being kept indoors and taught to play the piano and chamber-music, as was Vienna's tradition of old. Consequently their interest is turning away from the concert field.

But Vienna remains—the City of Music. Its heart and soul are forever imbued with that essential musical atmosphere and living artistic faith that attracted and held captive here such a long line of famous composers: Gluck, Handel, Haydn, Mozart, Beethoven, Schubert, Brahms, Johann Strauss, Hugo Wolf, Bruckner, Mahler, Richard Strauss. And Schönberg and Korngold, the twin poles of modern German music, have made it their homes.

The past season has but borne out and crystallized those tendencies outlined in the foregoing. There have been fewer concerts and, as a rule, better ones. The few foreigners, English and American among others, have made a representative showing, if not of the best that the Anglo-Saxon race has got to offer. The Opera has become conservative, hesitant and barren of imagination: the good performances have been exceptionally good, and few and far between. Piccaver, the one star with drawing-power, has been for the most part regrettably and seriously ill. Boris Godounoff and André Chenier (taken into the repertoire for Alfred Piccaver) have been the only outstanding novelties.

In the creative field, work has been for the most part confined to preparing for a later harvest, the outstanding monument to which will probably be

Erich Wolfgang Korngold's new opera, *The Wonder of St. Heliane*, which has been acquired before it has even been printed or orchestrated by almost all the German operatic stages. It cannot be denied, however, that several composers, struggling for recognition, have received an invaluable impulse by performances of their works in the past season.

As far as artistic standards are to be judged and estimated from the very little evidence on hand, one prominent fact looms above every other sign of the times: the much-vaunted and championed, and at one time semi-official, modern music-makers bearing the insignia "A-tonal," are displaying a galloping predilection to confess themselves after all adherents of "Melos" and "tonality," though still reserving the right to desecrate those hallowed altars. Secretly, in his search for his own soul, each one of them is more or less coming back to a sane approach to the normal: the line of beauty instead of the line of intellectualism and cacophonous libertinism.

The principal events of the Operatic year may be summed up briefly. The revival of *Lucia di Lammermoor* proved a disappointment in every sense except with regard to Piccaver's magnificent singing. The season having just begun, his voice was perfectly fresh, without the shadow of an indisposition, and with that quality in it which Dr. Korngold is pleased to call "a golden glamour." Boris Godounoff was artistically pleasing, interestingly, though inaccurately staged (from the Russian standpoint), but it failed to attract the public. It chiefly signalized the remarkable acting abilities of Dr. Shipper (husband of Olczewska) as Boris.

Piccaver's initial appearance as Rhadames provided a treat to opera-lovers, and proved his dramatic balance and equipment in this heavy role. Julius Bittner (the Viennese composer) had a real success with his one-act peasant opera, *Hellish Gold*, in the characteristic Austrian music-dialect (though a première for the Staatsoper, it had been produced by the Volksoper several years before). Wilhelm Grosz (likewise Viennese) was not quite as successful with the première of his *Sganarell*, a one-act opera based on Molière's *Le Mariage Forcé*. Though pleasantly amusing and light, his music was found a bit too intellectually conceived. Grosz's manner of composing is something like that of Erich Korngold, with whom he has an affinity of musical feeling. Poldini's *Marriage in Carnival*, after four performances, was dropped from the repertoire as a disastrous failure.

The André Chenier revival was really brilliant, though it was felt as a disappointment by all that Piccaver was too ill to create the title role, which was sung by Grosavescu. Scenically, André Chenier was perhaps the best artistic production of the season. The Volksoper, running on the co-operative basis under Leo Krauss, as conductor, contrived to produce an interesting double bill of Stravinsky's *L'histoire d'un soldat* and Busoni's *Arlecchino*. The latter was considered excellent satire, the former too heavily overloaded with grotesque trimmings which were never intended by Stravinsky. Needless to say, they had not the slightest drawing-power with the public.

Teiko Kiwa's singing as Butterfly, on the other hand, brought the public to the Volksoper doors. The exquisite Japanese soprano proved herself beyond dispute the most impassioned actress who has ever interpreted this role. Pfitzner came as a guest to Vienna to conduct his *Palestrina* and *Rose from Love's Garden*. Another high light of the season was the singing of Anne Roselle, guest soprano. Miss Roselle, who is a newcomer here, made a highly favorable impression on the critics and public.

Finally, Jeritza caused her admirers their usual thrills in her customary roles; but especially in the part of *Jenufa*, a revival which did justice to the music of the grand old man of Czechish music, Leos Janacek. Jeritza's costume and acting in the part are held to be the most tasteful and restrained of her career. The Volksoper revived for Vienna the Polish national opera, *Halka*, Stanislaus Mouiuszko, with most of the cast, scenery and ballet-corps imported from Warsaw. On the one hand it was said to lack the charm of Smetana's similar *Bartered Bride*, while on the other it was considered a bit too naive in plot and obscure in construction. But the Volksoper added sufficient glory to its repertoire, toward the season's end, with a splendid festival performance of *Tristan and Isolde*, under the personal supervision of Prof. Dirk Fock. Both the cast and the audience were sustained and thrilled by the artistic and dramatic gifts of this successful and real operatic conductor.

The Staatsoper closed its season with three unimportant revivals, though two were with the excuse of the centennial celebration of Carl Maria von Weber's death: *Freischütz* and *Euryanthe*. The first provided an excellent vehicle for the sterling vocal accomplishments of the Viennese coloratura, Berta Kiarina. The last, much belated revival, was Hugo Wolf's *Corregidor*, which made a deep impression by reason of its undeniable poignancy and beauty, but as usual fell into the category of "no opera."

As to singers, Roland Hayes opened the concert season in a befitting reverential manner and was welcomed as a reverential and inspired singer, favorably to be compared, as far as his German goes, with the greatest of German Lieder-singers. The Indian artists, composers, singers and musicians, Maheboob Khan and Mushraff Khan, brought ritual Indian music to Vienna, which, though highly appreciated, proved a deathblow to a-tonal assumptions that all Oriental music origins can be made to coincide with modernistic theories. Then Battistini, a Viennese favorite, followed with several concerts in evidence of his flawless art. Slezak, Duhan, Ivogün, Selma Kurz, Rosette Anday, Eva Gauthier, Ruzena Herlinger, were among other singers here.

Of choral singing societies, the famous Vienna Men's Singing Society has maintained its usual high standard, while the Basel singers under the leadership of the since deceased Swiss composer, Hermann Suter, found a favorable reception here. The Swedish Singers' Union from Stockholm, with Hugo Alfvén, the composer who gained so many laurels for his compositions in Vienna a few years ago, also made a deep impression. The Kuban Cossack

Choir, which, though a creditable organization, did not sing publicly in Vienna, was apparently not as wonderful as the Don Cossack Choir of former seasons.

Hermann Suter's *Le Laudi* was sung by the Singing Union of the Friends of Music, with the Philharmonic Orchestra under Furtwängler. The general impression was one of great poetry, religious exaltation, and conservative orchestration, profoundly effective.

The Johann Strauss Centennial celebration opened the season with characteristic festive concerts of this purely and essentially Viennese music. It was felt by all to be as nearly as anything a festival of the Viennese soul, and was hence entered into with the greatest enthusiasm as being representative of all the artistry and esprit for which Vienna stands. Frau Johann Strauss, one of the most delightful survivors of genuine Viennese culture, received telegrams and letters of congratulation from all over the world, but especially from the Americans, who have always had a tender spot in their hearts for this city and for its "Waltz King."

The Philharmonic Orchestra maintained its customary high standards of excellence throughout the season. Several extra-subscription concerts with guest-conductors enlivened its programs: Furtwängler, Bruno Walter, and Franz Schalk. The Tone-Artists' Society Concerts under Clemens Krauss provided a Mahler Cycle, which brought to Viennese ears the entire symphonies of this much beloved Viennese composer. The Vienna Concert Society's series under Prof. Dirk Fock provided excellent programs, many novelties, and sound musicianship. The Friends of Music gave their usual series of orchestral concerts at reduced prices for the middle class, and a special series of choral productions, both series with Furtwängler and Leopold Reichwein, as alternating conductors. It may not be inappropriate here to mention that both Reichwein and Prof. Fock, far-seeing in their special metiers, are looking for the most excellent American symphonic and orchestral works they can find for performance during the season 1927-28 (season 1926-27 being already booked).

Dr. Bach's famous workers' concerts have had their usual well-merited success, giving the Viennese a chance to hear, among other things, Alexander Zemlinsky, the Prague composer, as a conductor, with a variegated program of novelties; and upon another occasion, fragments from Alban Berg's a-tonal opera, *Wozzeck*. The workers' forces also produced the gigantic Mahler VIIIth (choral) Symphony. Prof. Rudolf Nilius has done some praiseworthy work in training and equipping the reorganized Vienna Singing Academy, and with them revived Verdi's Requiem and Schumann's Paradise and Peri, worthy performances. Paul von Klenau, the Danish composer-conductor, officiated upon the occasion of Julius Bittner's Mass and Te Deum, a choral sensation on a grand melodic scale, which had to be repeated here three times.

Other orchestral novelties, looming above the general run, were: Holst, the Planets (in part; Philharmonic); Dopfer, Ciaccona Gothica (Prof. Nilius); Verdi, Othello Ballet Suite (Robert Heger); Kanitz, songs with orchestra (texts by Tagore and Pierre Leuys; the tone-artists); Guido Peters, Symphony (Phil-

harmonic); Strauss, Parergon (Paul Wittgenstein, the one-armed pianist); Miaskowsky, Sixth Symphony (tone-artists); Mozart, Unpublished Symphony.

A particular high-light of the season may be said to have been Igor Stravinsky's playing of his own Piano Concerto, with a program comprising his Bird of Fire and Petrouschka Ballet Suites, brilliantly conducted by Prof. Dirk Fock. The Piano Concerto was thought to be a marvel of rhythm, but its Bach antecedents not so clearly discernible. Though his right to the leadership of one wing of the moderns in composition was widely challenged, Stravinsky was given a friendly ovation in Vienna.

The tone-artists' playing, on separate occasions, of Joseph Marx's romantic Idylls and a Symphonic Night Music Suite, conducted by Clemens Krauss, brought fresh laurels to the greatly-beloved Viennese song-composer, who is popularly held here to be the direct lineal descendant of Brahms and Hugo Wolf in this genre. His symphonic works bear something of the marks of the Debussy impressionistic influence, though with a remarkable German romantic atmosphere all their own.

Other novelties for Vienna were Prokofieff's Violin Concerto admirably interpreted by Josef Szigeti; Tscherepnine's own piano compositions, played by the composer; Leopold Welleba's Violin Concerto, played several times during the season with remarkable success; Rudolf Reti's piano and chamber-music works, which struck a new and highly individual note.

Representative quartet performances were given in the regular subscription series by the Rosé Quartet; the Buxbaum Quartet provided a popular classic repertoire; the Bohemian String Quartet was welcome as ever in Vienna; the London String Quartet brought the delight of novelty and perfect finish of ensemble to their successful appearances here. But most especially the Sedlak-Winkler Quartet signalized itself with remarkably brilliant performances of many modern works and novelties, together with complete cycles of the Beethoven quartets, in collaboration with Prof. Richard Specht as lecturer; and the Haydn quartets, the latter being rendered in the newly opened intimate Chamber-Music Hall of the Doblinger-Herzmansky Publishers. They also gave the world-première of Prof. Franz Schmidt's new String Quartet which bids fair to become the most popular quartet of the next decade, so successful has been its initial reception in Vienna, where it has already been played four or five times this season.

Soloists and virtuoso artists who won especial recognition, besides those above mentioned, were: Emil Sauer, Germaine Schnitzer, Erika Morini, Katherine Goodson, Beatrice Harrison, Lucie Caffaret (the brilliant new pianiste from Paris), Leopold Godowsky, Josef Szigeti, Juan Manen, Vasa Prihoda, Bronislav Hubermann, Cecilia Hansen, Eugene Ysaie (as conductor), Jacques Thibaud, Jenő von Hubay, Louis Fleury, Josef Pembauer (the romantic Liszt interpreter and head of the master class for piano in Munich), Moritz Rosenthal, Eugene d'Albert, Rudolf Gerkin, Robert Goldsand (the boy wonder), Jascha Heifetz, and last, Pablo Casals (returning after twelve years).

AUSTRIA

SYMPHONY ORCHESTRAS

GRAZ

- GARNISONS KAPELLE—Karl Pilz, conductor.
MUNICIPAL SYMPHONIC ORCHESTRA—Karl Auderrieth, conductor.
PHILHARMONIC ORCHESTRA—Karl Auderrieth, conductor.
STEIRMARK MUSIKVEREIN—Rod. v. Mojsisovich, conductor.

VIENNA

- AKADEMIE ORCHESTER — Clemens Krauss, conductor.
VIENNA PHILHARMONIE ORCHESTER—Felix Weingartner, conductor. Guest conductors. Wilhelm Furtwängler, Bruno Walter, Franz Schalk, Erich Kleiber, Dr. Richard Strauss, Dr. Karl Muck. (Orchestra tours.)
VIENNA SYMPHONY ORCHESTRA—Clemens Krauss, Leopold Reichwein, Hans Knappertsbusch, Anton Kourath, conductors. Guest conductors: Dirk Fock, Rudolf Nilius, Martin Sporr, Paul Klenau.
VOLKS ORCHESTER—Karl Berger, conductor.
VOLKSOPERN ORCHESTER—Dr. Ludwig Kaiser, conductor.
WOMEN'S SYMPHONY ORCHESTRA—Julius Lehner, conductor.

OTHER CITIES

- BREGENZ SYMPHONIE ORCHESTER—Bregenz a Bodensee. Dr. Zienert, conductor.
BUERGERMUSIK—Steyr. T. Karmasin, conductor.
BUNDES KAPELLE—Linz a D. A. Pfautner, conductor.
DOM KAPELLE—Salzburg. Franz X. Gruber, conductor.
KLAGENFURT SYMPHONIE ORCHESTER—Klagenfurt. Karl Frodl, conductor.

- KONZERTVEREIN ORCHESTER—Wiener Neustadt. T. Sukfull, conductor.
MOZARTEUM ORCHESTER—Salzburg. Bernhard Paumgartner, conductor.
MUSIKVEREIN—Wiener Neustadt. R. Rudolz-Budzikievicz, conductor.
MUSIKVEREIN ORCHESTER — Innsbruck. Emil Schennich, conductor.
MUSIKVEREIN ORCHESTER—Linz a D. Karl Klietmann, conductor.
MUSIKVEREIN ORCHESTER—Steyr. Johann Prinz, conductor.
ORCHESTER DES MUSIKERBUND—Linz a D. E. Hopf, conductor.
POSTKAPELLE—Innsbruck. Josef Brindler, conductor.
STADT ORCHESTER — St. Poelten. Christian Trtl, conductor.
STAEDTISCHES ORCHESTER—Innsbruck. Dr. Köhler, conductor.
STADTKAPELLE—Steyr. E. Münzberg, conductor.
WELS SYMPHONIE ORCHESTER—Wels. Weslbürg, conductor.

OPERA HOUSES

GRAZ

- GRAZ OPERA HOUSE—Conductors, Karl Auderrieth, Ernst Vecsey, Rudolf Kleiber; Assistant conductors, M. Schoenherr, Herman Richter, Fritz Voglar.
MUNICIPAL THEATRE—Director, Karl Lustig-Prean.

VIENNA

- VIENNA VOLKSOPERN—Directors, F. Markovsky, Dr. Fritz Stiedry; conductors, Dr. Fritz Stiedry, Dr. Heinrich Jalowetz, E. Friedrich, Dr. Ludwig Kaiser, Dr. Ernest Bachrich; assistant conductors, Karl Ranke, E. Reinhold, W. Hahn.
Sopranos: Rena Offer-Lax, Kathe Rantzau, Elisabeth Gero, Paula Bock, Flora Kelmay, Frie Reich, Rose Wagtschal, V. Gelter, Clara Musil, Friede

Boehm, Anne Roselle (twenty guest performances). Contraltos: Rose Attler, Marie Martsch-Jonas, Maria Besalla, Hilda Salinger, Marie Grichl, Lilly Mottony. Tenors: Karl Falbl, Henry Rittersheim, E. Beer, Dr. Heinz Kroegler, Trajain Grosavescu, Emil Ludwig. Baritones and Bases: Rudolf Bandler, Anton Baumann, Karl Frischler, H. Weber, Henry Nowak, Max Brand, Karl Stroeb, Dr. Paul Lorenzi, Theo Doerich.

VIENNA STATE OPERA—Under direction of Ministry of Education; General Manager, Franz Schalk; Conductors, Hugo Reichenberger, Karl Alwin, Robert Heger, Alfred Rose; Assistant Conductors, Karl Luze, Paul Redl, Erich Meller, Ferdinand Foll, V. Boschetti. Sopranos: Selma Kurz, Lucy Weidt, Karola Jovanovic, Marie Jeritza, Lotte Lehmann, Elisabeth Schumann, Claire Born, Helene Konrath, Rosette Anday, Gertrude Kappel, Luise Helletsgruber, Irene Petrini, Marie Gerhart, Wanda Achsel, Vera Schwarz, Helene Wildbrunn, Marie Németh. Contraltos: Hermine Kittel, Bella Paalen, Olga Bauer-Pilecka, Maria Olczewska. Tenors: Hans Breuer, Georg Maikl, Alfred Piccaver, Hermann Gallos, Leo Slezak, William Wernigk, Richard Schubert, Anton Arnold, Laurenz Hofer, Traian Grosavescu, Richard Tauber. Baritones: Hans Duhan, Hermann Wiedemann, Josef Manowarda, Emil Schipper, Alfred Jerger, Karl Renner. Bases: Richard Mayr, Viktor Madin, Franz Markhoff, Nicola Zec, Alfred Muzzrelli, Karl Norbert, Karl Ettl.

FESTIVALS

SALZBURG—The festival this year lasted from the 6th till 29th of August. Program: Hofmannsthal's "Jedermann" staged by Max Rheinhardt, Magic Flute under Franz Schalk's direction with the personnel from the Vienna Staatsoper; Entführung aus dem Serail (Mozart), Fledermaus (Strauss) under Bruno Walter; Ariadne auf Naxos (R. Strauss) under Clemens Krauss and Richard Strauss; Don Giovanni (Mozart), La serva Padrona (Pergolesi), forming Ballet, evenings. Four orchestra concerts under C. Krauss, Muck, Schalk, B. Walter. Two choir concerts by the Vienna Männergesangsverein. Chamber music con-

certs by the Bläser Vereinigung of the Vienna Staatsoper, Rosé Quartette, also Maria Ivogün, Fritz Kreisler, Richard Mahr.

MUSIC CONSERVATORIES

GRAZ

GRAZ CONSERVATORY — Founded 1815. Faculty of 30.

J. BAURA SCHOOL.

R. ERFURT SCHOOL.

VIENNA

NEW VIENNA CONSERVATORY—Boesendorferstrasse 12, Vienna I. Director: Dr. Josef Reitler.

VIENNA ACADEMY OF MUSIC—Direction: Society of the Friends of Music; Director: Professor Franz Schmidt.

VIENNA ACADEMY HIGH SCHOOL—Director: Professor Josef Marx.

MUSIC SOCIETIES

GRAZ

GERMAN - PROTESTANT SINGING SOCIETY—Founded 1899.

GRAZ MEN'S SINGING SOCIETY—Founded 1846. Conductor: Prof. Roman Köle.

GRAZ SINGING SOCIETY—Founded 1866. Conductor: Karl Auderrieth.

STYRIAN MUSIC SOCIETY—Founded 1815. Conductor: Prof. Roderich von Mojsisovics.

STYRIAN SINGING UNION—Conductor: Prof. Roman Köle.

VIENNA

SINGVEREIN—Musikverein Bldg., Gesellschaft Der Musikfreunde, Karlsplatz, Vienna.

SOCIETY OF THE FRIENDS OF MUSIC—Musikverein Bldg., Gesellschaft Der Musikfreunde, Karlsplatz, Vienna.

TONE-ARTISTS SOCIETY—Musikverein Bldg., Gesellschaft Der Musikfreunde, Karlsplatz, Vienna.

VIENNA CONCERT SOCIETY

VIENNA MEN'S SINGING SOCIETY—Musikverein Bldg., Gesellschaft Der Musikfreunde, Karlsplatz, Vienna.

WORLD'S LEAGUE OF MUSIC AND SONG—The Music Society Bldg., Boesendorferstrasse 12, Vienna I. Ob-

jects: To centralize and organize the world's musicians, singing centers, and music lovers; to establish world-wide welfare work for musicians; to erect a Music Hall in Vienna as the center of the entire musical world.

COMPOSERS

GRAZ

FAIST, A.
GANBY, Josef.
GENTEBRUCK, Dr. Ernest.
MICHL, Artur.
MOJSISOVICS, Dr. Roderich von.
SCHONHERR, Max.
SNIBYLAND, Leopold.
WEISS-OSTBORN, Rudolf von.
WRAY, L.
ZACK, Victor.

VIENNA

BERG, Alban.
BITTNER, Julius.
ENGELBRECH, Friedrich.
GAL, Hans.
GROSZ, Wilhelm.
HAWRANEK, Gustav.
HEGER, Robert.
HERMANN, Ignatz.
JERGER, Wilhelm.
KEHLDORFER.
KELIN, Josef.
KIENZL.
KORNAUTH, Egon.
KREISLER, Fritz.
LAFITE, Carl.
MABLER, Alma.
MARX, Joseph.
MOSER, Franz.
PISK, Paul.

PRIZE COMPETITIONS

VIENNA

WORLD'S LEAGUE OF MUSIC AND
SONG PRIZE CONTESTS—For Men's
Chorus with Orchestral accompaniment;
For Orchestral works; For Lieder.

NEW WORKS PERFORMED SINCE OCTOBER, 1925

VIENNA

Opera

BITTNER, Julius—Hellish Gold. Con-
ductor, Felix Weingartner.
GROSZ, Wilhelm—Sganarell (Molière).
Conductor, Felix Weingartner.

Chamber Music

BITTNER, Julius—High Mass and Te
Deum in D. First audition in Vienna.
MARX, Joseph—Three Idylls and A Sym-
phonic Night Music Suite.

DAILY NEWSPAPERS AND THEIR MUSIC CRITICS

VIENNA

ALLGEMEINE ZEITUNG—Dr. Robert
Konta.
ARBEITER ZEITUNG—Dr. David Bach,
Dr. Paul Pisk.
DER ABEND
DER TAG—Max Graf.
DEUTSCH-OESTERREICHISCHE
TAGESZEITUNG—Dr. Damisch.
DIE STUNDE—Dr. Paul Stefan.
NEUE FREIE PRESSE—Dr. Julius Korn-
gold, Josef Reitler.
NEUES WIENER JOURNAL—Frau Dr.
Elsa Bienenfeld.
NEUES WIENER TAGBLATT—Prof.
Dr. Ernst Decsey, Heinrich Kralik.
REICHSPOST—Prof. Springer, Dr. Otto
Repp.
VOLKSZEITUNG—Baldwin Bricht, Wal-
ter Bricht.
WIENER MORGENZEITUNG—Dr Er-
win Felber.
WIENER NEUESTE NACHRICHTEN
WIENER ZEITUNG—Dr. Ewald Heller.

AGENTS

VIENNA

GEORG KUGEL CONCERT DIREC-
TION—Fassziehergasse 7, Vienna VII.
GUTMAN CONCERT DIRECTION—
Konzerthaus Bldg., Lothringerstrasse 20,
Vienna III.
SOCIETY OF THE FRIENDS OF MU-
SIC—Musikverein Bldg., Vienna.

CONCERT HALLS

GRAZ

INDUSTRY HALL—2,500 places.
STYRIAN SAVINGS-BANK HALLS—
Stephanie Hall, 1,100 places; Chamber-
music Hall, 500 places; Knight's Hall,
500 places.

VIENNA

CHAMBER MUSIC HALL—Musikverein
Bldg.

SMALL HALL—Musikverein Bldg. 400 places.
GREAT HALL—Musikverein Bldg. 1,800 places.

CHAMBER MUSIC ENSEMBLES

GRAZ

KRVEMEZ TRIO
MICHL STRING QUARTET
PROHASKA AND GENERAL BERGER TRIO
URANIA STRING QUARTET

VIENNA

BUXBAUM STRING QUARTET—Van der Berg, 1st violin; Starkmann, 2nd violin; Moravec, viola; Friederich Buxbaum, cello. Mgt: Georg Kugel Concert Direction, Fassziehergasse 7, Vienna VII.

GOTTESMANN QUARTET—Gutmann Concert Direction, Konzerthaus Bldg., Lothringerstrasse 20, Vienna III.

ROSE QUARTET—Gutmann Concert Direction, Konzerthaus Bldg., Lothringerstrasse 20, Vienna III.

SEDLAK-WINKLER QUARTET—Fritz Sedlak, 1st violin; Vittorio Borri, 2nd violin; Gustav Gruber, viola; Wilhelm Winkler, cello. Eckpergasse 5, Vienna XVIII.

VIENNA STRING QUARTET—Rudolf Kolisch, violin; Fritz Rothschild, violin; Marcell Dick, viola; Joachim Stutschewsky, cello. Wiener Streichquartett, Türkenstrasse 15, Vienna IX.

WEISS WOMEN'S QUARTET—Lily Weiss, 1st violin; Maria Jagerschmid, 2nd violin; Lottie Selka, viola; Beatrice Reichert, cello. Mgt: Georg Kugel Concert Direction, Fassziehergasse 7, Vienna VII.

WIND-INSTRUMENT CHAMBER SOCIETY—Prof. Wunderer, oboe; Prof. Pollatschek, clarinette; Prof. Strobl, bassoon; Prof. Stiegler, French horn. c/o Vienna Philharmonic Orchestra.

CONDUCTORS*

GRAZ

AUDERRIETH, Karl.
LUSTIG-PREAN, Karl.
WEISS, Franz.
WEISS-OSTBORN, Rudolf von.

VIENNA

ALWIN, Karl.
BOHNKE, Emil.
FOCK, Dirk.
FURTWAENGLER, Wilhelm.
HEGER, Robert.
HUBAY, Jeno v.
KLENAU, Paul v.
KOMOR, Wilhelm.
NILIUS, Rudolf.
REICHENBERGER, Hugo.
REICHWEIN, Leopold.
SARADJEW, Konstantin.
SCHALK, Franz.
SPANJAARD, Martin.
STRAUSS, Richard.
STRAVINSKY, Igor.
WEINGARTNER, Felix.

PIANISTS*

GRAZ

KROEMER, Hugo.
POTPSCHARGY, Heinrich.
VIETINGHOFF-SCHEEL.

VIENNA

BALLER, Adolf.
CHIARI, Eduard.
DACHS, Oskar.
DVHSGRT, Dirk.
EISNER, Bruno.
FRIEDMAN, Ignaz.
GODOWSKY, Leopold.
GOLDSAND, Robert.
GOODSON, Katherine.
GULLER, Youra.
HERTZ, Julius.
HAGEMEYER, Paquita.
HINTERHOFER, Grete.
HUSSERL, Hortense.
ITURBI, Jose.
KERSCHBAUMER, Walther.
KESSISOGLU, Angelo.
KOLESSA, Lubka.
KRAUSS, Lilly.
LAMOND, Frederic.
MIRJMANOWA, Margari.
OSBORN, Franz.
PASINI, Dina.
POUSHNOFF, Leff.
REE, Louis.
REE, Susanne.
ROSENTHAL, Moritz.
SAUER, Emil v.
SCHULHOF, Otto.
SMETTERLIN, Jan.
SPRINGER, Gisela.

* Artists active here during the past season.

STRAVINSKY, Igor.
 STEUERMANN, Eduard.
 SUPINO, Olga.
 SZATMARY, Tibor.
 TIEGERMAN, Ignaz.
 WAGNER, Franz.
 WARG, Stella.
 WEINGARTEN, Paul.
 WEISS, Alice.
 WITT, Margarete.
 WITTGENSTEIN, Paul.

VIOLINISTS*

GRAZ

KREHAHN, Prof. Karl.

VIENNA

CATANI, Mary.
 GIMPEL, Bronislaw.
 GOTTESMANN, Hugo.
 HAJOS, Ladislaus.
 LORAND, Edith.
 MANEN, Juan.
 MORJINI, Erika.
 POILAK, Robert.
 SUPINO, Umberti.
 THIBAUD, Jacques.
 TOWBIN, Cyril.

VIOLONCELLISTS*

GRAZ

CZERWENKA, A. von.

VIENNA

BARJANSKI, Alexander.
 BUSCH, Hermann.
 BUXBAUM, Friedrich.
 KLEINECKE, Walter.
 KREISLER, Hugo.

OTHER INSTRUMENTALISTS*

GRAZ

BERGER, Herman A. Double Bass.

VIENNA

FLEURY, Louis—Flutist.
 JELINEK, Franz—Violist.
 LIER, Jacques van—Flutist.
 PAYR, Robert—Harpist.
 POLLATSCHEK, Viktor—Clarinetist.
 ROMAGNOLI, Karl—French Horn.
 RUZITSKA, Anton—Violist.
 SPIER, Rosa—Harpiste.
 STIX, Otto—Double Bass.
 STIEGLER, Karl—French Horn.
 STROBLI, Karl—Bassoonist.

VOCALISTS*

GRAZ

FEIST-SEDELMAYER.
 JESSEN, Hermann.

VIENNA

ANDAY, Rosette.
 BAUER-PILECKA, Olga.
 BELL, Mostyn.
 BASILIDES, Marie v.
 BORN, Claire.
 ELIZZA, Elise.
 FORSTEL, Gertrude.
 GEUNS, Co van.
 HEIM, Emmi.
 KIURINA, Berta.
 KUX, Hedda.
 NEMETH, Maria.
 RANTZAU, Kathe.
 ROSELLE, Anne.
 SCHONE, Lotte.
 YUASA, Hatsue.

DANCERS*

VIENNA

BODENWIESER-TANZGRUPPE.
 FRANZEL, Hedi, Fritz, Rudi, and Willi.
 HELLERAU, Tanzgruppe.
 LEY, Maria.
 RINALDINI, Lisl.
 TELS-BALLETT, Ellen.
 WIESENTHAL, Grete.
 WIESENTHAL, Elsa, Berta, and Marta.

LEADING MUSIC JOURNALS

VIENNA

DER MUSIKBOTE
 MUSIKBLAETTER DES ANBRUCH—
 Monthly. Editor, Dr. Paul Stefan;
 Publisher, Universal Edition Pub. Co.
 MUSIKALISCHER KURTER — Editor,
 Prof. Max Graf.
 PULT UND TAKTSTOCK—A journal
 for conductors. Editor, Erwin Stein; Pub-
 lisher, Universal Edition Pub. Co.

MUSIC PUBLISHERS

VIENNA

LUDWIG DOBLINGER PUBLISHING
 CO.—Dorotheergasse 10, Vienna I.
 UNIVERSAL EDITION PUBLISHING
 CO.—Musikvereingebäude, Karlsplatz,
 Vienna.
 VIENNA PHILHARMONIC PUBLISH-
 ING CO.—Suttnersplatz 10, Vienna IV.
 JOSEF WEINBERGER PUBLISHING
 CO.—Mahlerstrasse 11, Vienna I.

* Artists active here during the past season.

CZECHOSLOVAKIA

SYMPHONY ORCHESTRAS

BRNO

SYMPHONY ORCHESTRA OF THE NATIONAL OPERA HOUSE—Frantisek Neumann, conductor.

PRAGUE

CZECH PHILHARMONIC ORCHESTRA—Vaclav Talich, conductor. Guest conductors: Erich Kleiber, Volkmar Andra, Oskar Nedbal, Frantisek Neumann.

SYMPHONY ORCHESTRA OF THE GERMAN OPERA HOUSE—Alexander Zemlinsky, conductor.

NOVAK-FRANK STRING QUARTET—Myshgova 29.

OPERA HOUSES

BRATISLAVA

NATIONAL OPERA HOUSE—Conductor, Oskar Nedbal.

BRNO

NATIONAL OPERA HOUSE—Conductor, Frantisek Neumann; Regisseur, Ota Zitek. Artists: Mmes. Pirkova, Dobruska, Fialova, Hrdlickova, Hlouskova, Ticha; Mm. Zavrel, Olsovsky, Sindler, Jezek, Kaulfus, Floegel, Pour.

PRAGUE

CZECHISH NATIONAL OPERA HOUSE—Management, Dr. Jaroslav Safarovic, Otakar Ostrcil; Conductors, B. Brzobohaty, V. Maixner, J. Winkler, R. Zamrzla, Jaroslav Herle; Stage Directors, J. Munclinger, E. Pollert, F. Pujman. Sopranos: G. Horvatorva, B. Petanova, M. Vesela, E. Miriovska, J. Novotna, M. Kocova, A. Kejrova, M. Letnianska, M. Slechtova, K. Ungrova, M. Chova. Mezzo-sopranos: M. Kalivodova, B. Kozlikova. Contraltos: V. Pivonkova, M. Rejhelcova. Tenors: R. Kubla, O. Marak, T. Schutz, M. Jenik, K. Hruska, M. Stork, A. Lebeda, J. Bole. Baritones: E. Burian, V. Novak, J. Konstantin, S. Chodounskey, Sobesky, Vavra. Basses:

U. Zitek, J. Huml, J. Munclinger, E. Pollert, L. Mandaus. Ballet: L. Cerna, H. Stepankova, Z. Zabylov. Guest Artists for season 1926-27: Anne Roselle, Lydia Lipkowska, M. Nemeth, W. Boland.

GERMAN OPERA HOUSE—Management, Leopold Kramer, Alexander von Zemlinsky; Conductors, Hans Wilhelm Steinberg, Arthur Feinsinger, Ernst Waigand, Viktor Ullmann; Stage Directors, Louis Laber, Hans Ludwig. Sopranos: Hella Toros, Elisabeth Delius, Sophie Karst, Irene Scharf, Luise Sachsel, Adele Bazko, Tilly de Garmo, Ada Hart, Klara Kwartin. Contraltos: Ada Schwarz, Paula Sommer, Marie Kallina. Tenors: Otto Macha, Dr. Franz Fellner, Dr. Max Adrian, Louis Laber, Dragomir Stefanovic. Baritones: Josef Hagen, Hans Komregg, Engelbert Czubok, Adolf Fuchs. Basses: Hermann Horner, Leo Reiter, Heinrich Schönberg, Theo Hermann. Guest Artists for season 1926-27: Michael Bohnen, Richard Mayr, Maria Müller, Leo Slezak, Tino Pattiera, Trajan Grosavescu, Karl Aagard Oestvig.

MUSIC CONSERVATORIES

PRAGUE

DEUTSCHE AKADEMIE FUER MUSIK UND DARSTELLEND KUNST—Director: Conrad Husorge.

STATNI HUDEBNI A DRAMATICKA KONSERVATORI—Brno. Director: Jan Kunc.

STATNI HUDEBNI A DRAMATICKA KONSERVATORI—Prazo. Director: Josef Suk.

MUSIC SOCIETIES

PRAGUE

CESKA FILHARMONIE—Staromestska pasaz. Director: V. Talich.

ICHRANE SDRUZENI AUTORSKE—Uheluz trh. Object: defensive alliance of authors.

KLUB SKLADASELN (The Composers Club)—Konservator.

PEVECKA OBEC CESKOSLOVENSKA (The Union of Choral Societies)—Lutzovova 9.

PEVECKE SDRUZENI MORAVSKYCH UCITELN (Choral Society)—Prof. F. Vach, Brno, Zahradnicke 11.

PEVECKE SDRUZENI PRAZSKYCH UCITELN (Choral Society)—Smichor, U Plzenky 1168.

SPEVACKY SPOLK HLAHOL (Choral Society)—Vojteska ul.

SPOLEK PRO KOMORNI HUDBU (Society for Chamber Music)—P. V. Müller, Vysehrad.

SPOLEK PRO MODERNI HUDBU (Society for Modern Music)—Axmano, Prague. Vrsovice, Tyrsova 44. President: O. Ostril.

NEW WORKS PERFORMED SINCE OCTOBER, 1925

PRAGUE

Opera

BURIAN, E. F.—Before Sunrise. Conductor: Ostrcil.

DEBUSSY, Claude—La Boite à Joujoux. First audition in Prague. Conductor: Maixner.

MILHAUD, Darius—Salade. First audition in Prague. Conductor: Maixner.

RAVEL, Maurice—Ma mere l'oye. First audition in Prague. Conductor: Maixner.

VOGEL, Jaroslav—Master George. Conductor: Maixner.

DAILY NEWSPAPERS AND THEIR MUSIC CRITICS

PRAGUE

BOHEMIA—Critic: Felix Adler.

CESKE SLOVO—Critic: Hub. Dolezil.

CESKOSLOVENSKA REPUBLIKA — Critic: Jaroslav Vogel.

LIDOVI LISTZ—Critic: Josef Dastal.

LIDOVI, NOVINZ—Critic: Bol. Vo-
macka.

NARODNI LISTZ—Critics: J. Pihert, A. Silhan.

NARODNI OSVOBOZENI—Critics: K. B. Jirak, M. Ocadlik.

NARODNI POLITIKA—Critic: Jaramir Borecky.

PRAGER ABENDBLATT—Critic: Erwin Schulhoff.

PRAGER PRESSE—Critic: Josef Bartos.

PRAGER TAGBLATT—Critics: Ernst Rychnowsky, Max Brod.

PRAVO LIDU—Critic: Rudolf Jenicek.

RUDE PRAVO—Critic: Ldenek Nejedly.

TRIBUNA—Critic: Josef Hutter.

VENKOV—Critics: O. Sourek, J. Zubaty.

AGENTS

PRAGUE

SPURNZ, B.—Vinchrady, Fochova Tr.

SVOJSIK, J.—Josefska 12, Prague V.

TRUHLAROVA, M. — Palac Koruna, Prague II.

WETZLER, J.—Narodin Tr., Prague II.

CONCERT HALLS

PRAGUE

LOFIN—1,500 places.

LUCERNA—4,000 places.

MOZARTEUM—400 places.

PLODINOVA BURSA—1,000 places.

SMETANOVA SIU—1,304 places.

UMELECKE BESEDA—400 places.

CHAMBER MUSIC ENSEMBLES

PRAGUE

BOHEMIAN STRING QUARTET—Prof. Karel Hoffman, 1st violin; Prof. Josef Suk, 2nd violin; Jiri Herold, viola; Prof. Ladislav Zelenka, cello. Mgt: G. Svojsik, Josefska 11, Prague 11.

ONDRICEK STRING QUARTET—Jaroslav Pekelsky, Kamil Vyskocil, Vincenc Zahradnik, Bedrich Jaros.

ZIKA STRING QUARTET (CZECHO-SLOVAKIAN STRING QUARTET)—Richard Zika, Herbert Berger, Ladislav Cerny, Ladislav Zika.

CONDUCTORS*

CELANSKY, L. V.—Hotel Zlata Husa, Prague.
JIRAK, K. B.—Strasnice 420, Prague.
NEDBAL, Oskar—Bratislava.
NEUMAN, Fraut—Brno, Narodin divadlo.
OSTRČIL, Otakar—Sunchior, Zboroiska 32, Prague.
TALICH, Valcar — Ceska Filharmonie, Prague.
ZEMLINSKY, Alexander—Havlickova 5, Prague.

PIANISTS*

PRAGUE

ANSORE, Conrad—Deutsche Akademie.
BRYNICKI, Erwin—Polish.
CAFFARET, Lucy—French.
CEREPUIŇ, Alexander—Russian.
D'ALBERT, Eugen—German.
FRIEDMAN, Ignace—German.
HERMAN, Jan—Mgt: J. Svojsik.
JIRANEK, Josef—Mgt: J. Svojsik.
ROSENTHAL, Moritz—German.
SAUER, Emil—German.
SCHULHOFF, Erwin—Deutsche Akademie.
STEPAN, Voclav—Mgt: Muelecka Beseda.
STEPANOVA, Illona Kurzova—Muelecka Beseda.

VIOLINISTS*

PRAGUE

HOFFMANN, Karel—Mgt: J. Svojsik.
HUBERMANN, Bronislav—German.
KOCIAN, Jaroslav—Mgt: J. Svojsik.
KUBELIK, Jan—Mgt: J. Svojsik.
NOVAK, Stanislav—Mgt: C. Filharmonie.
PRIHODA, Vasa—Mgt: B. Spurnz.

SOPRANOS*

FLEISCHEROVA, Marie—Brno Konseruator, Brno.
NESSY-BACHER, Julie—Myshkova 20, Prague.

CONTRALTO*

PRAGUE

BASILIDES, Maria.

TENORS*

PRAGUE

MELCHOIR, Lauritz.
PATTIERA, Tino.
PICCAVER, Alfred.

BARITONES*

PRAGUE

BAKLANOFF, Georges.
BURIAN, Emil—Narodin divadlo.

BASSOS*

PRAGUE

FUCHS, Egon—Podskalska.
LUDIKAR, Pavel.
ZITEK, Vilein—Narodin divadlo.

DANCERS*

PRAGUE

HOLZBACHOIA, Miroslava — Lutrovova 10.
KROESCHELOVA, Jarmila—Nusle 655.
MAJEROVA, M.
JELIZAVETA, Nikolskaja — Theatre Komoedie.

LEADING MUSIC JOURNALS

AUFTAKT—Malirska 368, Prague. Devoted to new music. Editor, Erich Steinhard.

HUDEBNI ROZHLEDY—Brno. Devoted to new music. Editor, O. Pazdirek.

LISZT HUDEBNI MATICE—Besedni 3, Prague. Devoted to new music. Editor, B. Vomaska.

SMETANA—Melantrich. Devoted to history and esthetics of music. Editor, H. Dolezil.

MUSIC PUBLISHERS

PRAGUE

FOERSTEROVA SPOLECUOST — Sunchor, Palackeho.

HUDEBNI MATICE—Besedni 3.

URBANEK, F. A.—Narodni.

URBANEK, Mojimir—Mozarteum.

* Artists active here during the past season.

MUSIC IN RUSSIA

By



[*Russian correspondent for THE MUSICAL DIGEST and special writer.*]

IN my article published in last year's issue of Pierre Key's Music Year Book, I made a short compendium of the history of Russian music, including the names of prominent contemporary composers. Now, in my present article, I wish to express some general considerations concerning the present state of Russian music in order to make clear the nature of the crisis through which it is now passing. This is really a reflection of the music situation throughout the entire world but in Russia it has assumed certain forms peculiar to local conditions.

The world crisis in music is clearly defined in the crisis at which the present day musical conscience is arriving, and is due to the industrialization of modern life. This change in musical conscience is manifested particularly clearly in the world war and post-war epochs. It was caused by the immense tension of the all-vital forces of mankind. This in turn caused a change in his psychic nature, and resulted in the changed musical conscience. One of the most brilliant examples of this change is in Germany, the country of world music, namely—the diminishing of the interest in Wagner.

The tension of the musical conscience was intensified by the fact that it coincided with two things. At this time the musical expression which the duodecuple scale furnishes contemporary musicians became completely exhausted, and there also came a clearly defined later day reaction against the purely physiological sounding of the orchestra which we inherited after Wagner in its complicated and improved form by Richard Strauss.

As a result of this crisis all the forms in the domains of musical art, harmony, rhythm, orchestration, and form, appear unsatisfactory to the contemporary musician, and only the sound itself as the substance of music, and the music itself as the art, are not submitted to doubt as to their right of existence.

I have no possibility of describing in detail here the state of music at present. Whoever reads modern critical literature such as that written by Alfredo Casella, Prof. Adolf Weissman, Arnold Schoenberg and others, can clearly

imagine the state of affairs. I would like only to draw attention to the fact that the process of contemporary progress of musical art, in its longing towards the desired but as yet unknown future, goes not only with the speed of Pacific 231, but also with the swiftness of an improved airplane. And when the musical Roald Amundsens of modern times, with their musical dirigibles are still preparing themselves for the opening of the as yet unknown points of the globe, at the same time there appear musical Richard Byrds with their airplanes, who, on account of their boldness and enterprise, snatch the palm from the hands of the Amundsens. So we see that the veteran of the world's modernism, Arnold Schoenberg, must not only share his fame with Igor Stravinsky, who appeared on the musical horizon later than he, but give up to him his supremacy in his domain of influence.

This situation develops at the present time so rapidly and such unexpected factors play an important part in its development, that it was necessary to create the special theories explaining the events of this crisis. One of the most interesting of those theories is the new one advanced by Professor Adolf Weissmann in which he represents the progress of contemporary musical art as depending on the musical invasion into civilized countries of new musical "barbarians," calling to mind in our imaginations the shadows of the former Huns, Goths, and Tartars, overpowering the old civilizations. As the representative of the "Eastern" civilization I am highly pleased with the role which is given by Professor Weissmann to Stravinsky as a musical Attila or Gengis Khan, spreading his power over the entire "civilized" musical world.

Having begun in the present article with the general description of the modern world's musical crisis and coming in this description up to the personality of Stravinsky, as one of the most important figures in contemporary musical progress, I can now naturally come to the country from which this composer appears. I have already pointed out that contemporary Russia cannot be excluded from the rest of the musical world when discussing this present crisis, which is as much observed in other countries, but is manifested in another way. The pre-war epoch in Russia is characterized with the very intensive progress of musical art. The appearance of Skriabin, who died in the first years of the world war, can be likened to a sparkling meteor eclipsing all the other planets, even to Rachmaninoff and Medtner, who in other countries might appear to be the rulers of minds and souls in pre-war Russia. Skriabin himself felt the presence of pre-war tension in his music and even spoke about the possibility of the expression in music of world cataclysms. Whether this thought was organic, or appeared post factum, as the result of the projection of ideas of his unfinished mystery into the reality of the world war, it is very difficult to decide. In any case the fact of the immense progress of music in pre-war Russia can be stated.

After Skriabin there appeared Stravinsky, who left behind all the world's contemporary music and now leads its entire progress. Immediately after him came Serge Prokofieff, who astonished with the unusual freshness and power of

his talent. Both these composers belong to pre-revolutionary Russia and are working now out of the limits of their native country. In their music is reflected the after-war progress of Russian music, in its branch which became that of the world. As to the Soviet Russian music—that which is written in present days by composers working within the limits of their native country—the tension of the war influenced them, too, but in a considerably less degree than it did their European colleagues. The very reasons for this are, first, the slower tempo of life in Russia—this country of the vast steppes and weakly developed industry, and secondly the inclination of Russian artists in general and musicians especially towards the deep psychological pictures which make them forget the practical value of time, going away into eternity.

Following the Revolution, the blockade of Russia cut off the Russian composers for some years from the rest of the world, in connection with the Russian musical "inheritance" of, say, Moussorsky, Borodin, and Tchaikowsky. It deepened the inborn complex in them to the nature of Russian art psychology, and stopped for a time, thanks to it, the wreck of romanticism which depended on the general tendencies influenced by the contemporary crisis in the musical conscience in general. All these conditions lead up to the fact that contemporary Russia is now the country of the belated psychological romanticism from the influence of which, as it is easy to understand, Serge Prokofieff could not escape, for he has achieved, perhaps due to this very fact, so outstanding a success in Russia, a success, it is possible, more considerable than that of Stravinsky.

In this way the immediate influence of revolution on contemporary Russian music manifested itself before everything else, in the deepening of the psychological experience of its composers, and not in a yearning towards the formal "leftness" evinced by the musicians of the Western world in respect to harmonics and rhythmic. The crisis in Russian music was in this way delayed, as described by me in the opening paragraph of this article, because of local conditions. But it does not mean that this crisis will stop in its natural development. Not at all. Because the Revolution carries into Russia the conditions which are necessary for the conclusion of this crisis, namely the progress of technique and the industrialization of the country, on the basis of which the new musical tendency, obliged to come instead of a belated psychological romanticism, must be developed.

Here, from the domain of contemporaneity we come over to the future. Its acting forces have not yet appeared in the arena. How they will act we are uncertain. But that they will be worthy of their predecessors it is impossible to doubt. We have only to compare the creative methods of contemporary Russian composers to notice an astonishing fact. There is the same basis as in the music of Schoenberg's later period, which, if not of purely mathematical, has a kind of musical engineership based on the ability to combine. In this aspect Stravinsky, it seems to me, shows the highest value in his music. He conserves in his music within the limits of the duodecuple scale in

a way impossible to Schoenberg and Schoenbergianers "the freedom of manoeuvring" based on the creative play with the sounds, but not on mathematical calculation. If Stravinsky, thanks to his creative gift, freely comes over in his music from the use of the heavy complexes of sounds employed in *Le Sacre de Printemps* to the delicate soundings of his pianoforte sonatas; if Prokofiev, thanks to the freshness and brightness of his "Scythian" talent, pours new life into what seem old and exhausted forms of the so-called "new Russian school"; if, at last, the psychologic "romanticism" of Soviet Russian composers appears as unconditionally progressive, and removes to a secondary place the music of such composers as Glazounov, then what is the need of worrying about the near future of Russian music? It is quite clear that there can be no doubt about this. There is only room for more or less eager expectations for the coming future.



RUSSIA

SYMPHONY ORCHESTRAS

KHARKOV

STATE OPERA HOUSE SYMPHONY CONCERTS—Leo Steinberg, Nicholas Malko, Serge Vassilenko, V. Berdiaiev, conductors.

LENINGRAD

STATE PHILHARMONY SYMPHONY ORCHESTRA—Conductors: Nicholas Malko, Alexander Glazunov, Vladimir Dranishnikov, Samuel Samossud, Alexander Hauk, Igor Miklashevsky, Fritz Stiedry, Franz Schreker. Guest conductors: Felix Weingartner, Otto Klemperer, Oskar Fried, Nicholas Golovanov, Pierre Monteux, Darius Milhaud. Does not tour.

MOSCOW

CONDUCTORLESS SYMPHONY ORCHESTRA—Plays without conductor. Chief of orchestra: Prof. Leo Zeitlin. Plays Monday evenings. Does not tour.

ROSPHIL'S SYMPHONY ORCHESTRA (STATE OPERA'S SYMPHONY ORCHESTRA)—No permanent conductor. Guest Conductors: Nicholas Golovanov, Constantine Saradjev, Basil Nebolsin, Nicholas Malko, Otto Klemperer, Felix Weingartner, Pierre Monteux, Fritz Stiedry, Oskar Fried. Does not tour.

SYMPHONY ORCHESTRA OF THE THEATRE OF REVOLUTION—Constantin Saradjev, Vasa Suk, Basil Nebolsin, Alexander Chessin, Michael Ippolitov-Ivanov, Georg Sheidler, Serge Vassilenko, conductors. Does not tour.

SADOVNIKOV'S SYMPHONY ORCHESTRA—Victor Sadovnikov, conductor. Does not tour.

SYMPHONY CONCERTS OF ASSOCIATION FOR CONTEMPORARY MUSIC—Constantin Saradjev, Maximilian Steinberg, conductors. Does not tour.

ODESSA

ODESSA PHILHARMONIC SOCIETY (STATE OPERA HOUSE SYMPHONY ORCHESTRA)—Nicholas Malko, Ary Pasovsky, V. Berdiaiev, conductors.

OPERA HOUSES

KHARKOV

STATE OPERA HOUSE—General Intendant, Serge Kargalsky; Stage Director, Nicholas Bogolubov; Conductor, Leo Steinberg.

STATE OPERA HOUSE—General Intendant, Basil Schkafer; Directors, Eugen Wolff-Israel, Victor Rappoport; Stage Director, Victor Rappoport; Conductors, Alexander Hauk, Vladimir Dranishnikov, Samuel Samossud, Daniel Pokhitonov, Franz Schreker, Albert Coates. Sopranos: Sofie Akimova, Valentina Pavlovskaya. Mezzo: Nadejda Kalinina. Tenors: Ivan Ershov, Nicholas Bolshakov. Baritones: Serge Migay, Paul Andreiev. Basses: Paul Jouravlenko, Gualtier Bosse.

STATE LITTLE OPERA HOUSE—Affiliated with the State Opera House. The Little Opera House uses the same artists and has the same management.

MUSICAL COMEDY OPERETTE—Director, Ivan Karpikov; Stage Director, Alexis Feona; Conductors, Grigory Furmann, Alexis Loguinov.

MOSCOW

MUSICAL COMEDY OPERETTA—Director, Constantin Grekov; Stage Director, Constantin Grekov; Conductors, Ferdinand Eckert, Emil Engel, Semen Begelfer, Eugenie Slavinskaya.

MUSICAL STUDIO OF MOSCOW ART THEATRE—Director, Vladimir Nemirovich Danchenko; Stage Directors, Leonid Baratov, Vladimir Lossky; Conductor, Vladimir Bakaleinikov. Principal Artists: Baklanova, Gorshunova, Velikanov, Baratov, Lossky.

STATE EXPERIMENTAL OPERA HOUSE—Affiliated with the State Opera House. The Experimental Opera House uses the same artists and has the same management.

STATE OPERA HOUSE—General Intendant, Grigory Koloskov; Directors, Michael Ippolitov-Ivanov; Stage Director, Andrew Petrovsky; Conductors, Michael Ippolitov-Ivanov, Vasa Suk, Nicholas Golovanov, Ary Pasovsky, Georg Scheidler, Yury Fayer, Basil Nebolsin, Michael Bagrinovsky. Sopranos: Nejdanova, Derjinskaya. Barsova. Mezzos: Makarova-Shevchenko, Obukhova, Stange. Contraltos: Petrova, Antanova. Tenors: Sobinov, Oserov, Bogdanovich, Peacock, Streltsov. Baritone: Poltkovsky, Savransky, Mineiev. Basses: Petrov, Bugaisky, Pirogov, Arseiev.

ODESSA

STATE OPERA HOUSE—General Intendant, Alexis Gremer; Stage Director, Nicholas Bogolubov; Conductors, Joseph Pribik, Grigory Stolarov, Arnold Margulan; Sopranos, Bogolepova, Monska; Mezzos, Maria Maxakova, Fatma Mukhtarova; Tenor, Vitting; Baritone, Zubarev, Bragin; Basso, Zessevich.

TIFLIS

STATE OPERA HOUSE—General Intendant, Serge Evlakhov; Stage Directors, Konstantin Mardshanov, Achmeteli, Urban; Conductors, Ivan Paliashvili, Stolerman, Melik-Pashaev; Sopranos, Ayskanush Ter-Danelian, Valazzi; Contraltos, Baronkina, Volchanezkaya; Tenors, Kiparenko-Damansky, Kumsiashvili; Baritone, Venadze; Basses, Ilyin, Issetzky.

FESTIVALS

MOSCOW

SKRIABIN-FESTIVAL OF SYMPHONY ORCHESTRA OF THE THEATRE OF REVOLUTION—Held February of 1926. All the symphony works of Skriabin. No Festivals scheduled for season 1926-27.

MUSIC CONSERVATORIES

KHARKOV

MUSIC INSTITUTE—Sverdlov Str. 30. Director: Dmitry Grudina.

LENINGRAD

LENINGRAD CONSERVATORY OF MUSIC—Teatralnaya Pl., 3. Director: Alexander Glazunov.

MOSCOW

STATE MOSCOW CONSERVATORY OF MUSIC—Gerzen Str. 13. Director: Prof. Konstantin Igoumnov.

ODESSA

MUSIC INSTITUT—Ostrovidov Str., 63. Director: Grigory Stolarov.

TIFLIS

CONSERVATORY OF MUSIC—Director: Dmitry Arakhiev.

MUSIC SOCIETIES

LENINGRAD

LENINGRAD ASSOCIATION FOR CONTEMPORARY MUSIC—State Conservatory of Music, Teatralnaya Pl., 3. Object: The spreading of contemporary music.

SOCIETY OF THE FRIENDS OF CHAMBER MUSIC—Object: The spreading of chamber music.

MOSCOW

ALL RUSSIAN ASSOCIATION OF COMPOSERS—Myasnitskaya Str. 49. Object: The promotion of Russian Music.

ASSOCIATION FOR CONTEMPORARY MUSIC—State Art Sciences Academy, Kropotkin Str. 32. Object: The spreading of contemporary music.

ASSOCIATION OF PROLETARIAN MUSICIANS—Tverskoy Brd. 25. Object: The promotion of proletarian music.

MOSCOW SOCIETY OF PLAY-WRITERS AND COMPOSERS—Tverskoy Brd. 25. Object: The defense of performing rights.

COMPOSERS

LENINGRAD

GLAZUNOV, Alexander—Plekhanov Str., 10.

PASTCHENKO, Andrew—Perovskaya Str., 4/2.

STCHERBACHEV, Vladimir—Marat Str., 50.

STEINBERG, Maximilian—MacLean Prospect, 26.

MOSCOW

ALEXANDROV, Anatole—Pleteshkovsky per. 18/24.

FEINBERG, Samuel—Marosseika 9.

GLIERE, Reingold—Petrovsky Brd. 5.

GNESSIN, Michael—Sobachya ploshchadka 5.

GOEDICKE, Alexander—Gerzen Str. 13.

IPPOLITOV-IVANOV, Michael—Gerzen Str. 13.

MIASKOVSKY, Nicholas—Denejny per. 7.

VASSILENKO, Serge—Arbat 4.

ODESSA

ZOLOTAREV, Basil—Franz Mering Str., 46.

NEW WORKS PERFORMED SINCE OCTOBER, 1925

KHARKOV

Opera

D'ALBERT, Eugene—Tiefland. First audition in Khartov. Conducted at State Opera House.

RIMSKY-KORSAKOV, Nicholas—Tzar Saltan. First audition in Kharkov. Conducted at State Opera House.

WOLF-FERRARI, Ermanno—Der Schmuck der Madonna. First audition in Kharkov. Conducted at State Opera House.

Orchestral

MIASKOVSKY, Nicholas—5th Symphony. First audition in Kharkov, February 7, 1926. Conductor: Nicholas Malko.

PROKOFIEV, Serge—Scherzo and March from Opera "The Love for Three Oranges." First audition in Kharkov, February 7, 1926. Conductor: Nicholas Malko.

RAVEL, Maurice—Rhapsodie Espagnole. First audition in Kharkov, April 18, 1926. Conductor: V. Berdiaiev.

SKRIABIN, Alexander—The Poem of Ecstasy. First audition in Kharkov, February 7, 1926. Conductor: Nicholas Malko.

STRAVINSKY, Igor—Firework and Petroushka. First audition in Kharkov,

February 14, 1926. Conductor: Nicholas Malko. Scherzo Fantastique and The Fire-Bird. First audition in Kharkov, April 18, 1926. Conductor: V. Berdiaiev.

Chamber Music

FEINBERG, Samuel—1st Pianoforte Sonata. First audition in Khartov, November 12, 1925. Performer: The Composer.

HINDEMITH, Paul—1st String Quartet. First audition in Kharkov, November 6, 1925. Performers: Vallaume String Quartet.

MIASKOVSKY, Nicholas—2nd Pianoforte Sonata. First audition in Kharkov, November 12, 1925. Performer: Samuel Feinberg.

PROKOFIEV, Serge—The Jewish Overture. First audition in Kharkov, April 23, 1926. Performers: Villaume String Quartet. 2nd Pianoforte Sonata, 3rd Pianoforte Sonata, 4th Pianoforte Sonata. First audition in Kharkov, April 24, 1926. Performer: Isaak Eilinson.

LENINGRAD

Opera

MEERWOLFF, Rudolf—Dunya, the Weaver. May 22, 1926. Conducted at State Little Opera House.

PASTCHENKO, Andrew—Eagles' Mutiny. November 7, 1925. Conducted at State Opera House.

PROKOFIEV, Serge—The Love for Three Oranges. First audition in Leningrad, November 18, 1925. Conductor: Vladimir Dranishnikov.

SCHILLINGS, Max—Mona Lisa. First audition in Leningrad, March 27, 1926. Conducted at State Opera House.

STRAVINSKY, Igor—Pulcinella. First audition in Leningrad, May 23, 1926. Conducted at State Opera House.

Orchestral

BARTOK, Bela—Tanz-Suite. First audition in Leningrad, October 10, 1925. Conductor: Vladimir Dranishnikov.

DRANISHNIKOV, Vladimir—A Symphonic Etude. February 24, 1926. Conductor: Vladimir Dranishnikov.

GOLOVANOV, Nicholas—Prelude to Oscar Wilde's play "Salome." First audition in Leningrad, December 29, 1925. Conductor: Nicholas Golovanov.

HONEGGER, Arthur—Pacific 231. First audition in Leningrad, February 17, 1926. Conductor: Pierre Monteux.

JITOMIRSKY, Alexander — Symphony Poëm, opus 10. May 5, 1926. Conductor: Samuel Samossud.

MIASKOVSKY, Nicholas—7th Symphony. First audition in Leningrad, October 28, 1925. Conductor: Nicholas Malko.

MILHAUD, Darius—2nd Symphony Suite. First audition in Leningrad, February 17, 1926. Conductor: Pierre Monteux. 3rd Symphony. First audition in Leningrad, March 21, 1926. Conductor: Darius Milhaud.

PASTCHENKO, Andrew—3rd Symphony. November 25, 1925. Conductor: Alexander Hauk.

PROKOFIEV, Serge—Choute Suite. First audition in Leningrad, February 14, 1926. Conductor: Pierre Monteux.

SCHILLINGER, Joseph—The Steps of East. May 12, 1926. Conductor: Nicholas Malko.

SCHREKER, Franz—The Chamber Symphony, "Die Gezeichneten" Introduction, and Infanta's Birthday Suite. First audition in Leningrad, October 21, 1925. Conductor: Franz Schreker.

SHOSTAKOVICH, Dmitry—Symphony. May 12, 1926. Conductor: Nicholas Malko.

STRAUSS, Richard—Alpine Symphony. First audition in Leningrad, January 26, 1926. Conductor: Oskar Fried.

STRAVINSKY, Igor—Rag-Time. First audition in Leningrad, February 24, 1925. Conductor: Vladimir Dranishnikov.

TOCH, Ernst—Chinese Flute, Opus 29. First audition in Leningrad, February 24, 1926. Conductors: Vladimir Dranishnikov.

WEISSBERG, Yulia—The Twelfth (after A. Block). May 12, 1926. Conductor: Nicholas Malko.

WIENER, Jean—Concerto Franco Americain No. 1. First audition in Leningrad, March 21, 1926. Conductor: Darius Milhaud; Soloist: Jean Wiener.

Chamber Music

ALEXANDROV, Anatole—6th Pianoforte Sonata. First audition in Leningrad,

April 9, 1926. Played by the Composer.

AURIC, George—Sonatina for Pianoforte. First audition in Leningrad, March 21, 1926. Played by Jean Wiener.

MIASKOVSKY, Nicholas—4th Pianoforte Sonata. First audition in Leningrad, April 9, 1926. Played by Serge Alpers.

WIENER, Jean—Concerto Franco Americain, No. 1. First audition in Leningrad, March 21, 1926. Played by the Composer.

MOSCOW

Opera

TRIODIN, N.—Stepan Rasin. December 20, 1925. Conductor: G. Scheidler.

ZOLOTAREV, B.—The Decabrists. December 27, 1925. Conductor: M. Ipolitov-Ivanov.

Orchestral

DZEGUELENOK, Alexander — Egypt, Suite. December 13, 1925. Performers: Symphony Concerts of Association for Contemporary Music, conducted by K. Saradjev.

HONEGGER, Arthur—Pacific 231. First audition in Moscow, February 26, 1926. Rosphil's Symphony Concerts, conducted by Pierre Monteux.

KASTALSKY, Alexander—The Village Symphony. December 13, 1925. Performers: Symphony Orchestra of Association for Contemporary Music, conducted by K. Saradjev.

KREIN, Alexander—Symphony. May 16, 1926. Performers: Rosphil's Symphony Orchestra, conducted by N. Malko.

MIASKOVSKY, Nicholas — 8th Symphony. May 23, 1926. Performers: Rosphil's Symphony Orchestra, conducted by K. Saradjev.

MILHAUD, Darius—3rd Symphony. First audition in Moscow, February 3, 1926. Performers: Rosphil's Symphony Orchestra, conducted by the Composer.

PROKOFIEV, Serge—Chout Suite. First audition in Moscow, February 21, 1926. Performers: Rosphil's Symphony Orchestra, conducted by Pierre Monteux. Ala and Lolly and The Scythian Suite. First audition in Moscow, December 14, 1925. Performers: Conductorless Orchestra.

- SCHREKER, Franz**—The Chamber Symphony, *Die Gezeichneten* Introduction, *Infanta's Birthday Suite*. First audition in Moscow, November 1, 1925. Conducted at State Opera House by the Composer.
- STRAUSS, Richard** — *Bourgeois gentil-homme Suite*. First audition in Moscow, January 31, 1926. Performers: Rosphil's Symphony Orchestra, conducted by Oskar Fried.
- STRAVINSKY, Igor**—The Song of the Nightingale. First audition in Moscow, February 26, 1926. Performers: Rosphil's Symphony Orchestra, conducted by Pierre Monteux.
- WIENER, Jean**—Concerto Franco American No. 1. First audition in Moscow, April 3, 1926. Performers: Rosphil's Symphony Concerts, conducted by Darius Milhaud; soloist, the Composer.
- Chamber Music**
- ALEXANDROV, Anatole**—6th Pianoforte Sonata. January 13, 1926.
- BARTOK, Bela**—1st Sonata for Violin and Piano. First audition in Moscow, May 15, 1926. Performer: Basil Shirinsky.
- BOWEN, York**—Sonata for Viola and Piano. First audition in Moscow, December 10, 1925. Performer: Vadim Borissovsky.
- CASELLA, Alfredo**—Concerto for String Quartet. First audition in Moscow, December 16, 1925. Performers: Association for Contemporary Music; Stradivarius Quartet.
- HANTSCHER, Alexander** — Sonata for Viola and Piano. December 10, 1925. Performer: Vadim Borissovsky.
- HINDEMITH, Paul**—Solo-Viola Sonata, Op. 25, No. 1. First audition in Moscow, December 16, 1925. Performers: Association for Contemporary Music; Grigory Hamburg. Solo-Violin Sonata, Op. 31, No. 1. First audition in Moscow, December 19, 1925. Performer: Basil Shirinsky. 4th String Quartet. First audition in Moscow, February 17, 1925. Performers: Association for Contemporary Music, Moscow Conservatory String Quartet. String Trio, Op. 34. First audition in Moscow, April 7, 1926. Performers: Stradivarius Quartet.
- MELKIKH, Dmitry**—3rd Pianoforte Sonata and String Quartet. May 19, 1926. Performers: Association for Contemporary Music; Helene Kolobova; Stradivarius Quartet.
- MIASKOVSKY, Nicholas**—4th Pianoforte Sonata. January 13, 1926. Performers: Association for Contemporary Music; Samuel Feinberg. String Quartet D-moll. March 17, 1926. Performers: Stradivarius Quartet.
- MILHAUD, Darius**—6th String Quartet. First audition in Moscow, March 31, 1926. Performers: Stradivarius Quartet.
- MOSSOLOV, Alexander**—4th Pianoforte Sonata. March 10, 1926. Performers: Association for Contemporary Music; the Composer, soloist.
- NECHAIEV, Basil**—Pianoforte Sonata. April 19, 1926. Performers: Association for Contemporary Music; the Composer, soloist.
- PISK, Paul A.**—Solo-Violin Sonata, Op. 16. May 19, 1926. Performers: Association for Contemporary Music; Basil Shirinsky.
- PROTOPOPOV, Serge**—1st Pianoforte Sonata and 2nd Pianoforte Sonata. March 15, 1926. Performers: Association for Contemporary Music; Boleslav Yagorsky.
- ROSLAVETZ, Nicholas**—2nd Sonata for Cello and Piano. February 10, 1926. Performers: Association for Contemporary Music; Serge Shirinsky.
- SHAPOSHNIKOV, Adrian**—Sonata for Flute and Harp. First audition in Moscow, March 10, 1926. Performers: Association for Contemporary Music; J. Platonov; Vera Dulova.
- SHENSHIN, Alexander**—Pianoforte Sonata. February 17, 1926. Performers: Association for Contemporary Music; Basil Nechaiev.
- SHIRINSKY, Basil**—2nd String Quartet. January 13, 1926. Performers: Association for Contemporary Music; Moscow Conservatory String Quartet. Poem for Violin and Pianoforte. December 19, 1925. Performed by the Composer.
- STRAVINSKY, Igor**—Concertino for String Quartet. First audition in Moscow, February 17, 1926. Performers: Association for Contemporary Music; Moscow Conservatory String Quartet.
- SZYMANOWSKI, Karol**—String Quartet. First audition in Moscow, February 10,

1926. Performers: Association for Contemporary Music; Stradivarius Quartet.
TCHEREPNIN, Alexander — Pianoforte Trio. First audition in Moscow, December 16, 1925. Performers: Association for Contemporary Music; Stradivarius Quartet; Samuel Feinberg.

ODESSA **Orchestral**

MIASKOVSKY, Nicholas—5th Symphony. First audition in Odessa, March 15, 1926. Performers: Odessa Philharmony Society, conducted by Nicholas Malko.

Chamber Music

CASELLA, Alfredo—Five Pieces for String Quartet. First audition in Odessa, February 24, 1926. Performers: State Moscow Conservatory String Quartet.

HINDEMITH, Paul—4th String Quartet. First audition in Odessa, February 24, 1926. Performers: State Moscow Conservatory String Quartet.

STRAVINSKY, Igor—Three Pieces for String Quartet. First audition in Odessa, February 24, 1926. Performers: State Moscow Conservatory String Quartet.

TIFLIS **Opera**

BALANCHIVADZE, M.—Tamar. Conducted at State Opera House.

IPPOLITOV-IVANOV, Michael—Treachery. First audition in Tiflis. Conducted at State Opera House.

YURASSOVSKY, Alexander — Trilbi. First audition in Tiflis. Conducted at State Opera House.

Orchestral

SPENDIAROV, Alexander — Erivan Sketches and Crimean Sketches (2nd series). April 26, 1926. Conductor: the Composer.

Chamber Music

CASELLA, Alfredo—Five Pieces for String Quartet. April, 1926. Performers: Glazunov String Quartet.

DEBUSSY, Claude—String Quartet. First audition in Tiflis, April, 1926. Performers: Glazunov String Quartet.

RAVEL, Maurice—String Quartet. First audition in Tiflis, April, 1926. Performers: Glazunov String Quartet.

DAILY NEWSPAPERS AND THEIR MUSIC CRITICS

KHARKOV

COMMUNIST—Leonid Lisovsky and Boris Yanovsky.

LENINGRAD

LENINGRADSKAYA PRAVDA—Eugen Rokotov.

KRASNAYA GAZETA—Igor Glebov.

MOSCOW

IZVESTIYA—Leonid Sabaneiev.

PRAVDA—Eugen Braudo.

ODESSA

ODESSKYE IZVESTIYA—Naum Gitelislis.

TIFLIS

COMMUNIST—P. Rebutov.

MARTAKOCH—P. Dolukhanov.

ZARYA VOSTOKA—V. Ananov.

AGENTS

LENINGRAD

STATE SYMPHONY CONCERT MANAGEMENT—Michael Klimov, 2, Las-Str.

MOSCOW

ROSPHIL CONCERT MANAGEMENT—Boris Krassin, 14 Kuznetsky Most. The most important concert-management for Russia.

ODESSA

ODESSA PHILHARMONY SOCIETY (OFO) CONCERT-MANAGEMENT—Director, Joseph Goldenberg, c/o Alexander Segal, Trotsky Str., 18.

CONCERT HALLS

KHARKOV

PUBLIC LIBRARY HALL—500 places.

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CONCERT HALL OF THE RUSTAVE-
LI'S THEATRE—600 places.
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KHARKOV

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tor Goldfeld, Alexander Starosselsky,
Anselm Svirsky, Peter Kutyin. K. Lib-
knecht Str. 6, Kharkov.

LENINGRAD

GLAZUNOV STRING QUARTET—Ilya
Lukashevsky, Alexander Pechnikov
Alexander Ryvkin, David Moguilevsky.
State Philharmony, 2, Lassal Str., Lenin-
grad, U. S. S. R.

MOSCOW

FIRST MOSCOW CHAMBER MUSIC
ENSEMBLE—B. Sibor, 1st violin; B.
Packelmann, 2nd violin; A. Domashev-
ich, viola; V. Kirilenko, cello; M.
Domashevich, double bass; A. Larin,
flute; S. Rosanov, clarinet; M. Ivanov,
oboe; N. Arabey, fagot; B. Soloduev,
horn. Kropotkin Street, Durnovskiy
per. 5.

MOSCOW CONSERVATORY STATE
STRING QUARTET—Dmitry Zyg-
anov, Basil Shirinsky, Vadim Borissovsky,
Serge Shirinsky. Stolovy per. 2, lodg.
1.

MOSCOW PIANOFORTE TRIO—David
Krein, violin; Boris Krein, cello; David
Shor, pf. Roshdestvenka, 6.

STANISLAVSKY'S MUSIC - STUDIO
PIANOFORTE TRIO—M. Karevich,
violin; S. Bychkov, cello; L. Mironov,
pf. Leontievsky per. 6. Stanislavsky's
Music-Studio.

STATE ENSEMBLE OF RUSSIAN
FOLKSONGS—G. Liubimov, director.
Malaya Yakimanka, 19, lodg. 4.
STRADIVARIUS STRING QUARTET
—B. Simsky, B. Vitkin, S. Hamburg, V.
Kubatzky. Belinsky Street 4/6.

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MOSCOW

CHESSIN, Alexander.
GOLOVANOV, Nicholas.
IPPOLITOV-IVANOV, Michael.
NEBOLIN, Basil.
SADOVNIKOV, Victor.
SARADJEV, Constantin.
SCHEIDLER, George.
SUK, Vasa.
TCHESNOKOV, Paul.

PIANISTS

LENINGRAD

GOLUBOVSKAYA, Nadejda.
KAMENSKY, Alexander.
MIKLASHEVSKAYA, Irina.
NIKOLAIEV, Leonid.
SOFRONITZKY, Vladimir.
YULINA, Maria.

MOSCOW

BECKMANN-STCHERBINA, Helene.
FEINBERG, Samuel.
GOLDENWEISER, Alexander.
IGOUMNOV, Constantine.
KOENEMANN, Feodor.
MIRZOEVA, Maria.
NECHAEV, Basil.
NEUHAUS, Heinrich.

VIOLINISTS

LENINGRAD

LUKASHEVSKY, Ilya.

MOSCOW

BLINDER, Naum.
MUHLSTEIN, Nathan.
SHIRINSKY, Basil.

SIBOR, Boris.
ZEITLIN, Leo.
ZYGANOV, Dmitry.

VIOLONCELLISTS

MOSCOW

BRANDUKOFF, Anatole.
KIRILENKO, Vladimir.
KOSOLUPOV, Semen.
KUBATZKY, Victor.
SHIRINSKY, Serge.

OTHER INSTRUMENTALISTS

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BORISSOVSKY, Vadim—Violist.
DOULOVA, Vera—Harpiste.
ERDELY, Xenia—Harpiste.
GOEDJCKE, Alexander—Organist.
HAMBURG, Grigory—Violist.
ROSANOV, Serge—Clarinetist.
SEGOVIA, Andre—Guitarist.
SITTARD, Alfred—Organist.
TABAKOV, Michael—Trumpeter.

SOPRANOS

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BRIAND, Maria.
GORSKAYA, Rosa.
LODY, Zoya.

MOSCOW

ALEXANDROVA, Nina.
DERJINSKAYA, Xenia.
DUKHAVSKAYA, Vera.
KUBATZKAYA, Siranush.
NEJDANOVA, Antonina.
OBUKHOVA, Nadejda.
WEBER, Paula.

CONTRALTO

MOSCOW

PETROVA, Faina.

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LENINGRAD

ERSHOV, Ivan.

MOSCOW

ORLIK, Kazimir.
OSEROV, Nicholas.
RAISKY, Nasary.
SADOVNIKOV, Victor.
SOBINOV, Leonid.

BARITONES

LENINGRAD

ANDREIEV, Paul.

MOSCOW

POLITKOVSKY, Vladimir.

BASSOS

LENINGRAD

MOZJUKHIN, Alexander.

MOSCOW

PETROV, Basil.
PIROGOV, Alexander.

DANCERS

MOSCOW

BANK, Liubov.
GELTZER, Ekaterina.
KANDAUROVA, Margarita.
PODGORTZKAYA, Nina.
REISEN, Maria.
RIABTZEV, Vladimir.
RUMNEV, Alexander.
SHUKOV, Leonid.
TIKHOMIROV, Basil.

LEADING MUSIC JOURNALS

MOSCOW

CONTEMPORARY MUSIC—State Art Sciences Academy, Kropotkin Str. 32. Devoted to new music. Editors: Victor Belaiev, Leonid Sabaneiev, and Basil Yakovlev; Publisher: Association for Contemporary Music.

MUSIC AND REVOLUTION—Neglinny proyezd 14. Discussion of the questions of proletarian music. Editor: Leo Shulgin; Publisher: Music-Sector of State Publishing Department.

MUSIC PUBLISHERS

KHARKOV

THE STATE PUBLISHING DEPARTMENT OF UKRAINA (LITTLE RUSSIA).

MOSCOW

MUSIC-SECTOR OF THE STATE PUBLISHING DEPARTMENT—Neglinny proyezd 14.

MILAN AND ROME, 1925-1926

By

Owing Schenke

[*Music critic for the Paris edition of the CHICAGO TRIBUNE, and General European Representative for THE MUSICAL DIGEST.*]

THE most important musical event in Italy last season was the creation at La Scala, on April 25, 1926, of Puccini's unfinished opera *Turandot*, a lyrical-drama in three acts and five scenes by Giuseppe Adami and Renato Simoni. The event aroused universal interest. It was conducted by Maestro Arturo Toscanini. The cast was Rosa Raisa (*Turandot*), Francesco Dominici (*Altoum*), Carlo Walter (*Timur*), Miguel Fleta (*Principe Ignoto*), Maria Zamboni (*Liù*), Giacomo Rimini (*Ping*), Emilio Venturini (*Pang*), Giuseppe Nessi (*Pong*) and Aristide Baracchi (*Mandarino*). In all performances of *Turandot*, except the first, the score as completed by Franco Alfano has been and will continue to be used.

Another new opera was presented by La Scala last season, namely, *La Bella e il Mostro*, a musical fable in three acts and five scenes by Fausto Sal-vatori, music by Luigi Ferrari Trecate. The first representation was March 20, 1926, under the direction of Maestro Ettore Panizza. In the cast were the American soprano Leonora Corona (*La Bella*), Benvenuto Franci (*Condot-tiero*), Piero Manescaldi (*Giulare*), Aristide Baracchi (*Una lancia Spezzata*), Nello Palai (*Trombetto*), Emilio Venturini (*Arciere*), Cesira Ferrari (*Geranio*), Anita Apolloni (*Mandorlo*), Gina Pedroni (*Mandre*), etc. Apart from these works the Scala repertory consisted of the usual Italian, French, German, and Russian operas, all of course distinguished by the perfection which only a Toscanini is able to obtain.

La Scala creations this season are to be *Delitto e Castigo* (*Crime and Punishment*), a three-act libretto by Giovachino Forzano, based on Dostoev-sky's book, music by Maestro Pedrollo, and *Madama di Challant*, three acts by Arturo Rossato, music by Maestro Carmine Guarino. A long list of important revivals is also announced, among them being *Rosenkavalier* of Richard Strauss and *Ariadne et Barbe-Bleue* of Paul Dukas.

The symphonic concerts of Milan are provided by the Scala Orchestra. Of the ten concerts given last season, three were conducted by Toscanini, the

rest by Ettore Panizza, Bernardino Molinari (both Italian), Herman Scherchen (Berlin), Bruno Walter (Berlin), and Ernesto Wendel (Bremen). The soloists were the soprano Mme. Conchita Supervia (Amor Brujo, De Falla), the violinist Arturo Bonucci (Concerto in B flat, Boccherini; Concerto in D minor, Lalo); the composer-pianist Stravinsky (Small Suite, and Concerto for piano), the tenor Solari (La Gira, Casella), and the violoncellist Enzo Martinenghi (Don Quixote, Richard Strauss). The choice of programs revealed a wide range of taste and openness to conviction. Compositions of all epochs were played, from The Four Seasons and Concerto in D minor of Vivaldi, Suite for String Orchestra of Corelli, Glück overtures, Bach Preludes and Fugues, Mozart symphonies, down to such recent inventions as Respighi's Pines of Rome, Pizzetti's Edipo Re, di Sofocle and Poema del Mare of the Russian, Daniel Amfitheatroff. With compositions of Rossini, Cherubini, Beethoven, Weber, Mendelssohn, Schumann, Wagner, Brahms, Borodine, Debussy, Puccini, Prokofieff, Renzo Bossi, Tommasini, Martucci, De Sabata, and an entire Stravinsky program, in between. Compositions heard for the first time in Milano were Pinocchio of Renzo Bossi, Symphony in D of Mozart, Poema del Mare of Amfitheatroff, Small Suite and Concerto for Piano and Orchestra of Stravinsky.

Among the recitalists heard in Milan last season the outstanding successes were Hina Spani (soprano), Eleanor Spencer (American pianist), Lamond, Borovsky, Pouishnoff (pianists), Casals, Foldesy (cellists), Heifetz (violinist), and the Pizzetti Trio composed of Pizzetti (piano), Mainardi (cello), and Serato (violin). For 1926-27 the Aldrovandi Management (who put on practically all the important recitals in Italy) announce Agosti, Lamond, Dohnanyi, Maazel, Sauer, Volterra (pianists), Albert Spalding, Corti, Kocian (violinists), Foldesy, Mainardi, Feuermann (cellists), Poltronieri, Schachtebek, Melles, Guarneri (string quartets), Pizzetti Trio, Florentine Sextet, Hina Spani, Salomea Kruceniski (vocalists), and Madeleine Grey (soprano) accompanied by Castelnuovo-Tedesco (composer-pianist).

ROME

After Milan, Rome is the important musical capital of Italy. Opera has not flourished of late in Rome, but other compensations have made up for it. The Costanzi Theatre, which was sold to the City of Rome for sixteen million lira (Emma Carelli, the director, receiving an indemnity of one and a half million) is now closed for alterations in construction, the building of a new facade, etc. Since its opening in 1880, the Costanzi has seen many splendid seasons, the most brilliant of which were those under Domenico Costanzi and his son Vincenzo Morichini. So long as the Costanzi remains closed opera is to be given in the Teatro Argentina. While no one has as yet been decided upon, Mascagni, Molinari, Del Campo, and Gui all figure in rumors concerning the future directorship of the Roman opera.

The symphonic and chamber-music concerts of Rome are, in almost every case, under the auspices of the R. Accademia di S. Cecilia. The Augusteo Orchestra, part of this organization, plays in the Augusteum and the chamber music concerts are given in the hall of the Accademia di S. Cecilia. Last year's program was extremely eclectic. In a series of something like forty orchestral and chamber-music concerts, both old and young composers were presented and conductors and soloists of great and less-great fame were also given a hearing. Among the guest "celebrities" who conducted were Marinuzzi, Bruno Walter, Herman Scherchen and Igor Stravinsky.

At one of the concerts conducted by Bernardino Molinari, permanent artistic director and conductor of the Augusteum, Berlioz' Requiem Mass was performed for the first time in Italy. On another occasion, Molinari produced for the first time in this country, Honegger's King David and Malipiero's St. Francesco. Still later he gave for the first time in Rome, The Four Seasons of Vivaldi, for the first time anywhere La cella azzurra of Lodovico Rocca, Italian Concerto for violin and orchestra (Mario Corti, soloist) of Mario Castelnuovo-Tedesco, and for the first time in Rome, Poema del Mare of Amfiteatroff and Pinocchio of Renzo Bossi.

After those of Molinari, the most brilliant successes of the season were won by Mascagni in the three concerts he conducted at the Augusteum. The value of the art of this "lion" is usually accepted with more or less reserve, but this does not prevent the public from seeing in him the most Italian of all their leaders and from appreciating him as such.

The composer-conductors heard in their own and the works of others in the Augusteo concerts were Alexandre Gretchaninoff, Serge Prokofieff, Victor de Sabata, and Vittorio Giu. Pietro Coppola brought out the Grotte di Capri of Francesco Santoliquido and Rhené-Baton, conductor of the Padeloup Orchestra, Paris, played for the first time in Italy, Intermezzo Sinfonico from Bruneau's opera, Messidore. Other interesting concerts were those presided over by the young conductors Sergio Failoni, Mario Rossi and Alfredo Morelli. The list of soloists for the season included among many names, Maria Barrientos (soprano), the Spanish violinist Manuel Quiroga, Carlo Zecchi, Godowski, Arthur Rubinstein, Risler (pianists), Heifetz (violinist), Casals, Busch, Foldes (cellists), Ninon Vallin (soprano), and Marcel Dupré (organist). The concerts of the Accademia di S. Cecilia were given by the same artists that were heard in the Augusteum, with the addition of Horowitz (pianist), the Capet Quartet of Paris, The Belgian Court Trio, Madeleine Grey (soprano), and Clara Sansone (pianist).

The Accademia Filarmonica of Rome is another ancient musical organization. It operates on the "subscription" system and each season gives a series of concerts which is always well attended and followed with interest. The directorship of the Filarmonica changes with the music seasons. The proceedings for 1925-1926 were in the hands of Alberto Cametti, a musical savant and excellent musician. The programs he arranged conformed with his own

conservative musical tendencies. The only compositions of "new" interest to mention were some piano pieces of Malipiero and Amfiteatroff, played by Nino Rossi. There was, however, according to the long established custom of the society, a concert of music by young composers. It seems that nothing remarkable was heard at this concert and that the Società Amici della Musica were more fortunate with the same idea. But then it must be remembered that the program given by the latter was of works of Santoliquido, Tommasini, Castelnuovo-Tedesco, etc., whereas that of the Filarmonica was music by student-composers whose personalities are still forming.

The Filarmonica gave twenty-six concerts in all. The executants were generally first class, but especially praiseworthy were Mainardi (cellist), The Florentine Trio, The Roman Quartet, The Vittoriale Quartet of Venice, and The Florentine Sextet. One of the most interesting concerts was the music for viola da gamba and clavicembalo given by Paul Grummer and Li Stadelmann. Of the pianists, Arthur Hermelin and Paul Loyonnet—the latter an habitu  of the Filarmonica—seemed to be the more successful. The Filarmonica concerts are given in the Sala Sgambati, which is also the hall used by artists who appear in Rome independently of a society. A praiseworthy undertaking of the Filarmonica is the orchestra class. It is directed by Vincenzo Di Donato and is for the purpose of preparing amateurs for ensemble work.

The Pro-Arte Quartet of Brussels played under the auspices of the *Corporazione delle Nuove Musiche*. The Corporation also presented the Pizzetti Trio, Leon Tertis (violist) with Alfred Casella (pianist-composer) and organized a concert in honor of Mrs. Coolidge. The American Academy also organized in honor of Mrs. Coolidge, two important concerts of modern music. It was here that compositions of the French innovator Georges Migot had their first hearing in Italy, and that Mlle. Rachele Mori sang Pizzetti's new lyrics with string quartet. The same singer, who is very active in the modern movement, gave two recitals in the Teatro di Marcello, the meeting place of a society of young artists who seek "air." One of these recitals was devoted to Moussorgsky, Brahms and Pizzetti, the other to compositions of a talented young composer, Virgilio Mortari.

In addition to the foregoing concerts, some sixty "extras" were given during the season, that is, concerts not sponsored by a Society, but none of them stood out or revealed anything extraordinary.



ITALY

SYMPHONY ORCHESTRAS

AUGUSTEO ORCHESTRA — v. Vittoria, 6, Rome. Bernardino Molinari, conductor. Guest conductors in 1925-1926: Igor Stravinsky, Bruno Walter, Herman Scherchen, Marinuzzi. Does not tour.

ORCHESTRA OF LA SCALA—v. Boccaccio, 23, Milano. Arturo Toscanini, conductor; Ettore Panizza, assistant conductor. Guest conductors in 1925-1926: Bernardino Molinari, Herman Scherchen, Bruno Walter, Ernest Wendel. Does not tour.

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ARENA ALFIERI.

MILANO

LA SCALA — Director, Ing. Scandiani; Conductors: Arturo Toscanini,

Ettore Panizza, Santini. Stage Directors, Forzano, M. Lert, Sanine.

DAL VERME—Director, Oreste Poli; Conductor, Maestro Terni.

NAPLES

SAN CARLO — Director and conductor, Maestro Vitale. This theater is undergoing organizational changes. Like La Scala, it may become in the season 1927-1928, an Ente Autonomo theater, but this is not yet certain. 1926-1927 season is in the hands of a Citizens Committee. **R. POLITEAMA GIACOSA. TEATRO BELLINI. R. MERCADANTE.**

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ROME

TEATRO COSTANZI—Closed for repairs. Teatro Argentina to be opened instead.

SIENA
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LICEO MUSICALE—Naples. Directors: Ernesto Marciano, Cesi Sigismondo.

LICEO MUSICALE MILCARE ZANELLA—Genoa. Director: Lorenzo Parodi.
LICEO MUSICALE BENEDETTO MARCELLO—Venice. Director: Mezio Agostini.
LICEO MUSICALE GASPERINI—Genoa. Director: Angelo Gasperini.
LICEO MUSICALE G. PUCCINI—Naples. Director: Sergio Viterbini.
LICEO MUSICALE G. VERDI, PAREGGIATO—Turin. Director: Franco Alfano.
LICEO MUSICALE ROSSINI PAREGGIATO—Bologna. Director: Cesare Nordio.
PONTIFICIA SCUOLA SUPERIORE DI MUSICA SACRA—Rome. Director: Abate Paolo Ferretti.
R. CONSERVATORIO DI MUSICA G. VERDI—Milano. Director: Ildebrando Pizzetti.
R. CONSERVATORIO DI MUSICA S. PIETRO A MAJELLA—Naples. Director: Francesco Cilea.
R. CONSERVATORIO DI MUSICA V. BELLINI—Palermo. Director: Antonio Savasta.
R. CONSERVATORIO MUSICALE CHERUBINI—Florence. Director: Alberto Franchetti.
REGIO CONSERVATORIO DI S. CECILIA — Rome. Director: Giuseppe Mulè.
SCUOLA COMUNALE D'ARCHI—Syracuse. Director: Salvatore Fontanazza.
SCUOLA MUSICALE DI MILANO—Milano. Director: Mario Tarenghi.
SCUOLA DI VIOLINO E VIOLA G. B. VIOTTI—Naples. Director: M. Giorgio Falvo.

SCHOLARSHIPS

AMERICAN ACADEMY IN ROME—Porta S. Pancrazio, Rome. Director: Comm. Gorham P. Stevens; Head of the Music Section: Felix Lamond. The scholarships offered by the American Academy in Rome are for composers.

MUSIC SOCIETIES

ACCADEMIA VENEZIANA DI MUSICA ANTICA—Venice.
ASSOC. GIOVINE ORCHESTRA—v. Paride Salvago, 6-29, Genoa.

ASSOC. PALERMITANA CONCERTI SINFONICI—v. Dante, 15, Palermo.
 CIRCOLO ARTISTICO—Padua.
 CIRCOLO CITTADINO—Mantua.
 CORPORAZIONE DELLE NUOVE MUSICHE—viale del Re, 24, Rome. Founded in 1903 by Gabriele d'Annunzio, G. Francesco Malipiero and Alfredo Casella (the latter is the actual President and Artistic director). It is the Italian Section of the International Society for Contemporary Music. Its purpose is to make known and to foster in Italy and other countries, new music and certain ancient and forgotten composers, and to contribute towards the formation of the Italian modern style. The society has given concerts in Paris, Rome, Palermo, Vienna, etc., organized the "festival" of the International Society for Contemporary Music which took place in Venice last year, and in 1926-1927 is putting on 10 concerts in Rome, 6 in Palermo and 6 in Naples.
 CORPORAZIONE DELLA NUOVE MUSICHE—Naples.
 CORPORAZIONE DELLE NUOVE MUSICHE—v. Andegari, 12, Milano.
 ISTITUTO FRANCESE—Piazza Manin, 2, Florence.
 ISTITUTO POSSI—v. M. Comaccini, 5, Como.
 ISTITUZIONE DI CONCERTI "MICAT IN VERTICE"—Siena.
 ISTITUTO MUSICALE—Alessandria.
 R. ACCADEMIA DI S. CECILIA—v. Vittoria, 6, Rome.
 R. ACCADEMIA FILARMONICA—v. Guerrazzi, 13, Bologna.
 REALE ACCADEMIA FILARMONICA ROMANA—v. di Ripetta, 105, Rome.
 SOCIETA AMICI DELL'ARTE—Pesaro.
 SOCIETA AMICI DELLA MUSICA—Ancona.
 SOCIETA AMICI DELLA MUSICA—Cesena.
 SOCIETA AMICI DELLA MUSICA—v. Vecchiotti, 5, Florence.
 SOCIETA AMICI DELLA MUSICA—Mantua.
 SOCIETA AMICI DELLA MUSICA—v. Brera, 3, Milano.
 SOCIETA AMICI DELLA MUSICA—Modena.
 SOCIETA AMICI DELLA MUSICA—Naples.

SOCIETA AMICI DELLA MUSICA—Pisa.
 SOCIETA AMICI DELLA MUSICA—p. dei Signori, 6, Treviso.
 SOCIETA AMICI DELLA MUSICA—Verona.
 SOCIETA CONCERTI B. MARCELLO—Palazzo Morosini, Venice.
 SOCIETA CONCERTI BARTOLOMEO CRISTOFARI—v. Istituto Pollini, Padua.
 SOCIETA DEI CONCERTI—Brescia.
 SOCIETA DEI CONCERTI—Cremona.
 SOCIETA DEGLI AMICI DI TORINO—v. Montebello, 5, Turin.
 SOCIETA DEL QUARTETTO—Bergamo.
 SOCIETA DEL QUARTETTO—v. S. Vitale, 13, Bologna.
 SOCIETA DEL QUARTETTO—v. Carli, 6, Ferrara.
 SOCIETA DEL QUARTETTO—v. Caffaro, 2, Genoa.
 SOCIETA DEL QUARTETTO—Milano.
 SOCIETA DEL QUARTETTO—Naples.
 SOCIETA DEL QUARTETTO—v. S. Marco, 15, Vicenza.
 SOCIETA DEL RISVEGLIO CITTADINO—v. Pignatari, 1, Bologna.
 SOCIETA FILARMONICA—v. Bicchierai, Arezzo.
 SOCIETA FILARMONICA DRAMMATICA—p. Verdi, Trieste.
 SOCIETA MUSICALE MORLACCHI—Perugia.
 SOCIETA POLIFONICA ROMANA—p. S. Giov. in Laterano, 4, Rome.
 SOCIETA PRO CULTURA FEMMINILE—v. Assarotti, 11, Turin.
 SOCIETA VENEZIANA DEL QUARTETTO—Venice.
 SOCIETE DEI MADRIGALISTI—Varese. Only Italian Chorus, except the Società Polifonica Romana, that concertises.
 UNIONE NAZIONALE CONCERTI (UNC) PRESSO LA R. ACCADEMIA DI S. CECILIA—v. Vittoria, 6, Rome.

COMPOSERS

ALALEONA, Domenico—v. Duillo, 13, Rome.
 ALFANO, Franco—Liceo Musicale G. Verdi, v. Rossini, 8, Turin.
 BELLINI, Renato—p. Virgilio, 4, Milano.

- BETTINELLI, A.—v. Ugo Foscolo, 5, Milano.
- BLANCHINI, Giudo—Palazzo Malipiero, Venice.
- BRUGNOLI, Attilio—Istituto Musicale, Florence.
- CANTARINI, Aldo—c. Umberto, 261, Rome.
- CASELLA, Alfredo—v. E. Q. Vinconti, 11, Rome.
- CASTELNUOVO-TEDESCO, Mario—v. Martelli, 7, Florence.
- CATALANI, Francesco—v. Correggio, 10, Milano.
- CILEA, Francesco—Parco Margherita, 104, Naples.
- CIMARA, Pietro—v. Moscova, 27, Milano.
- DALLA NOCE, Ugo—v. Indipendenza, 1, Bologna.
- DAVICO, Vincenzo—34, rue Desaix, Paris.
- DE SABATA, Vittorio—v. Monforte, 5, Milano.
- DI DONATO, Vincenzo—v. Tirso, 20, Rome.
- FANO, G. A.—v. Ansonio, 16, Milano.
- FERRARI-TRECATE, Luigi—Conservatorio Boito, Parma.
- FRANCHETTI, Alberto—Conservatorio, Florence.
- GIORDANO, Umberto—Hotel Regina, Milano.
- IVALDI, Filippo—v. S. Vitale, 14, Bologna.
- LABROCA, M.—Care Ricordi, Rome.
- LATTUADA, Felice—v. Donizetti, 41, Milano.
- LIUZZI, Fernando—v. Giusti, 8, Milano.
- LONGO, Alessandro—vic. Costantinopoli, 2, Naples.
- LUALDI, Adriano—v. G. Modena, 26, Milano.
- MALPIERO, Gian Francesco—Asolo, Treviso.
- MARINUZZI, G.—Villa propria, San Remo.
- MASCAGNI, Pietro—v. Po, 21, Rome.
- MASSARANI—R., Rome.
- MONTEMEZZI, Italo—v. Miaggiolini, 1, Milano.
- MULE, Giovanni—S. Maurillo, 3, Milano.
- PEDROLLO, Arrigo—v. S. Caterina, 4, Vicenza.
- PICK-MANGIAGALLI—R., Milano.
- PIZZETTI, Ildebrando—Care Ricordi, Milano.
- PRATELLA—Care Ricordi, Milano.
- RAVANELLO, Oreste—c. Vitt. Em., 11, Padova.
- RECLI, Giulia—v. Nerino, 3, Milano.
- RESPIGHI, Ottorino—p. Borghese, Rome.
- ROTA, Rinaldi—Care Ricordi, Milano.
- SADERO, Geni—Care Schirmer, New York.
- SANTOLIVUO, Francesco—v. 3 Nov., 185, Rome.
- SEPPILLI, Armando—v. Spiga, 7, Milano.
- TOMMASINI, Vincenzo—v. Urbana, 167, Rome.
- VITTADINI, Franco—Borgo S. Patrizio, 18, Pavia.
- ZANDONAI, Riccardo—v. d'Azeglio, Pesaro.
- ZANELLA, Amilcare—Liceo Rossini, Pesaro.
- ZUELLI, Giuseppe—Conservatorio Boito, Parma.

NEW WORKS PERFORMED SINCE OCTOBER, 1925

Opera

(*World premieres at La Scala, Milano*)

- PUCCINI, Giacomo—Turandot. April 25, 1926. Conductor, Arturo Toscanini.
- FERRARI-TRECATE, Luigi—La Bella e il Mostro. March 20, 1926. Conductor, Ettore Panizza.

Orchestral

- AMFITEATROFF, Daniele—Poems del Mare. First audition in Milano, May 31, 1926. Performers: Scala Orchestra, conducted by Ettore Panizza.
- BERLIOZ—Requiem Mass. First audition in Italy. Performers: Augusteo Orchestra of Rome, conducted by Molinari.
- BOSSI, Renzo—Pinocchio. First audition in Milano, June 11, 1926. Performers: Scala Orchestra, conducted by Bernardino Molinari.
- BRUNEAU, Alfred—Intermezzo Sinfonica from Messidore. First audition in Italy. Performers: Augusteo Orchestra of Rome, conducted by Rhené-Baton.

CASTELNUOVO · TEDESCO — Italian Concerto for Violin and Orchestra. Performers: Augusteo Orchestra of Rome, conducted by Molinari; Mario Corti, violin soloist.

DE SABATA, Victor—Gethsemane. Performers: Augusteo Orchestra of Rome, conducted by the Composer.

GUI, Vittorio—Il Canto dei Cantici. Performers: Augusteo Orchestra of Rome, conducted by the Composer.

HONNEGER, Arthur—Le Roi David. First audition in Italy. Performers: Augusteo Orchestra of Rome, conducted by Molinari.

MALIPIERO—G. Francesco. Performers: Augusteo Orchestra, conducted by Molinari.

MOZART, Wolfgang—Symphony in D. First audition in Milano, June 23, 1926. Performers: Scala Orchestra, conducted by Bruno Walter.

RESPIGHI—Belfagor Overture. First audition in Rome. Performers: Augusteo Orchestra, conducted by Vittorio Gui.

ROCCA, Ludovico—La Cell Azzura. Performers: Augusteo Orchestra of Rome, conducted by Molinari.

STRAVINSKY, Igor—Small Suite and Concerto for Piano and Orchestra. First audition in Milano, June 17, 1926. Performers: Scala Orchestra, conducted by Herman Scherchen.

VIVALDI—The Four Seasons. First audition in Rome. Performers: Augusteo Orchestra, conducted by Molinari.

Chamber Music

AMFITEATROFF, Daniele — Selections. Performer: Nino Rossi.

MALIPIERO—Selections. Nino Rossi.

MIGOT, Georges—Selections. Given at American Academy.

PIZETTI—Songs. Mlle. Mori.

DAILY NEWSPAPERS AND THEIR MUSIC CRITICS

AMBROSIANO—Renzo Bossi, v. Filli Bronzetti, 5, Milano; G. Cesare Paribeni, v. Stella, 39, Milano.

CASA RICORDI—Giuseppe Albinati, v. Berchet, 2, Milano; Carlo Clausetti, v. Berchet, 2, Milano.

CORRIERE DELLA SERA—Gaetano Cesari, Milano.

CORRIERE D'ITALIA—Adriano Belli, v. dei Prefetti, 22, Rome.

CORRIERE PADANO—Nando Bennati. Corso Po, 68, Ferrara.

GAZZETTA FERRARESE—Renato Carretti, v. Armari, Ferrara.

GIORNALE D'ITALIA—Matteo Incagliati, Rome.

LA PROVINCIA DI PADOVA—Sergio Leoni, Padova.

MATTINO—Toni Procida, Naples.

MESSAGGERO—Andrea Della Corte, Rome; Raffaello De Renzis, Rome.

MEZZOGIORNO—Saverio Procida, Naples.

MOMENTO—Filippo Brusa, v. Colli, 14, Turin.

MUSICA D'OGGI—Giuseppe Albinati, v. Berchet, 2, Milano; Carlo Clausetti, v. Berchet, 2, Milano.

NUOVO GIORNALE—Luigi Conversini, Florence.

PRESSO L'AMBROSIANO—Ettore Romagnoli, Milano.

RESTO DEL CARLINO—Cesare Paglia, Bologna.

RISORGIMENTO—Francesco Paolo Mule, Rome.

SECOLO—Adriano Lualdi, Milano.

TEVERE—Bruno Barrilli, Rome.

TRIBUNA—Alberto Gasco, v. della Purificazione, 54, Rome.

AGENTS

AGENCIA BARBACINI—S. Pietro al'Orto, 16, Milano.

AGENCIA TEATRALE CANNELA—Galleria, Milano.

ALDOBRANDI—Andegari, 12, Milano.

ALAROVANDI, W.—12, via Andegari, Milano.

COMM. MOLCO—Silvio Pellico, 8, Milano.

DELILIERI—Carlo Cataneo, Milano.

MAZZANTI & GIGLIOLI—S. Pietro al'Orto, 14, Milano.

RAG. INDELICATO—S. Pietro al'Orto, 8, Milano.

RENZO MINOLFI—S. Pietro al'Orto, 13, Milano.

CONCERT HALLS AND AUDITORIUMS

AUGUSTEO—Rome.
 FILARMONICA—Bologna.
 GRANDE SALA S. PIETRO A MAIELLA—Naples.
 SALA ACCADEMICA DI S. CECILIA—Rome.
 SALA AZZURRA—Milano.
 SALA BACH—Rome.
 SALA COMUNALE PRINCIPE DI NAPOLI—Naples.
 SALA DEGLI AFFRESCHI—Milano.
 SALA DEGLI ARTISTI—Naples.
 SALA DEL COLLEGIO NAZZARENO—Rome.
 SALA DEL CONSERVATORIO—Milano.
 SALA DEL LICEO MUSICALE—Bologna.
 SALA DEL LICEO MUSICALE—Turin.
 SALA DEL LYCEUM FEMMINILE—Rome.
 SALA DEL POPOLO—Genoa.
 SALA DEL TEATRO DEL POPOLO—Milano.
 SALA DEL TEATRO COSTANZI—Rome.
 SALA DELLA RADIO FILARMONICA—Rome.
 SALA DELLA REALE ACCADEMIA FILARMONICA (SALA SGAMBATI)—Rome.
 SALA DELLA SCUOLA PONTIFICIA DI MUSICA SACRA—Rome.
 SALA FRASSINESI—Bologna.
 SALA MADDOLONI—Naples.
 SALA MARTUCCI—Naples.
 SALA PAGANINI—Genoa.
 SALA RECANATI—Naples.
 SALA SIVORI—Genoa.
 SALONE DELL'ISTITUTO DEI CIECHI—Milano.

CHAMBER MUSIC ENSEMBLES

FLORENTINE SEXTET—Vitali Lambert, flute; Giuseppe Prestini, oboe; Temistocle Pace, clarinet; Umberto Bertoni, bassoon; Carlo Calamandrei, horn; Felice Boghen, pianoforte. Mgt: Carlotti Aldrovandi, v. Andegari, 12, Milano.
 PIZZETTI TRIO—Ildebrando Pizzetti, pianoforte; Arrigo Serato, violin; E. Mainardi, violoncello. Mgt: Carlotti Aldrovandi, v. Andegari, 12, Milano.

POLTRONIERE QUARTET—Alberto Poltronieri, 1st violin; Florncio Mora, 2nd violin; Guido Ferrari, alto; Antonio Valisi, violoncello. Mgt: Carlotti Aldrovandi, v. Andegari, 12, Milano.

ROMAN QUINTET—Giovanni Chiti, 1st violin; Alberto Pagnoni, 2nd violin; Mario Pavoni, alto; Luigi Chiarappa, violoncello; Giuseppe Cristiani, pianoforte. Mgt: Carlotti Aldrovandi, v. Andegari, 12, Milano.

ROMAN VOCAL QUARTET—Mgt: Carlotti Aldrovandi v. Andegari, 12, Milano.

VITTORIALE QUARTET OF VENICE—Luigi Enrico Ferro, 1st violin; Oscar Crepas, 2nd violin; Vittorio Paei, alto; Edoardo de Guarnieri, violoncello. Mgt: S. Croce, 1317, Venice.

CONDUCTORS

BAVAGNOLI, Gaetano—v. Boccaccio, 1, Milano.
 BELLEZZA, Vincenzo—v. G. Uberti, 8, Milano.
 BENVENUTI, Ugo—v. Canova, 1, Milano.
 CANTONI, Luigi—On tour.
 FABBRONI, Pietro—v. Visconti-Venosta, 3, Milano.
 FERRARI, Angelo—v. Lamarmora, 36, Milano.
 FRATINI, Giovanni—v. Spontini, 12, Milano.
 GUI, V.—Teatro di Torino, Turin.
 LUCON, Arturo—v. S. P. all'Orto, 28, Milano.
 MARINUZZI—Villa Propria, San Remo.
 MASCHERONI, Edoardo—Ghiria, Varese.
 PADOVANI, Alfredo—v. Canova, 5, Milano.
 PANIZZA, Ettore—v. Cappuccini, 8, Milano.
 PAOLANTONIO, Franco—v. Plinio, 33, Milano.
 PAIS, Giuseppe—Ciro Menotti, 20, Milano.
 SERAFIN, Tullio—v. Ariosto, 24, Milano.
 TERNI, Mario—Hotel Agnello, Milano.
 TOSCANINI, Arturo—v. Durini, 20, Milano.
 VITALE, Edoardo—v. Nazionale, 251, Naples.

PIANISTS

- AGOSTI, G.—Mgt: Carlotti Aldrovandi, v. Andegari, 12, Milano.
- ARIANI, Adriano—Macerata.
- BORELLI, Nina—v. Immacolata, Villa Pansini, Portici-Naples.
- CASELLA, Alfredo—v. E. Q. Vinconti, 11, Rome. Mgt: Carlotti Aldrovandi, v. Andegari, 12, Milano.
- CASTELNUOVO, Tedesco Mario—v. Martelli, 7, Florence. Mgt: Carlotti Aldrovandi, v. Andegari, 12, Milano.
- CRISCUOLO, Giuseppe—v. Solferino, 2, Milano.
- COEN, Augusta—v. Sardegna, 14, Rome.
- CONSOLO, Ernesto—v. Pescioni, 2, Florence.
- D'ERASMO, Alberto—v. Plinio, 5, Milano.
- FRANCO, Rina—Care Aldrovandi, v. Andegari, 12, Milano.
- GENNARO, Fabozzi—Turin.
- LORENZONI, Renzo—v. Umberto, 1, Padova.
- MAFFIOLETTI, Maria—Conservatorio, Milano. Mgt: Carlotti Aldrovandi, v. Andegari, 12, Milano.
- ROSSI, Nino—Liceo S. Cecilia, Rome.
- SANSONE, Clara—c. Re Umberto, 8, Turin. Mgt: Carlotti Aldrovandi, v. Andegari, 12, Milano.
- VOLTERRA, Gualtiero—v. Toanbuoni, 12, Florence. Mgt: Carlotti Aldrovandi, v. Andegari, 12, Milano.
- ZECCHI, Carlo—v. G. Pacini, 21, Rome.
- ZANELLA, Amilcare—Liceo Rossini, Pesaro.

VIOLINISTS

- CORTI, Mario—v. A. Regolo, 27, Rome.
- CURCI, Alberto—Giardinetto a Toledo, 84, Naples.
- DE VITO, Giacinda—v. Garulli, 45, Bari.
- POLTRONIERI, A.—v. Verziere, 5, Milano.
- PRINCIPE, Remy—v. Boezio, 21, Rome.
- SENATRA, Armida—v. Paolina, 21, Rome.
- SERATO, Arrigo—v. Zamboni, 59, Bologna.

SOPRANOS

- ALESSANDRINI, Lilia—via Spontini, 4, Milano.
- ALFANI-TELLINI, Ines—corso Romana, 93, Milano.
- AMBROSINI, Sandra—via Borgo Spesso, 9, Milano.
- AMERIGHI, Vera—via Cavour, 6, Empoli.
- ARANGI, Lombardi—Teatro Colon, Buenos Ayres.
- ASENSIO, Carmen—Hotel Francia, Milano. American.
- BALDASSARRE, Giuseppina—via Guerrazzi, 5, Milano.
- BALDI, Vetri Albertina—c. Buenos Aires, 3, Milano.
- BALDISSERI, Nerina—viale Venezia, 6, Florence.
- BALESTRIERI, Ida—v. Giovanni Torti, 25, Genoa.
- BARDELLI, Rosa—v. Garibaldi, 111, Ferrara.
- BARLA-RICCI, Linda—v. Mameli, 6, Milano.
- BELLAIRE, Bianca—American Express, Rome. American.
- BOCCOLIN, Zacconi Ebe—v. Larga, 17, Milano.
- BOCCANERA, Adriana—v. Caracciolo, 11, Naples.
- BODINI, Regina—viale Vittorio Veneto, 16, Milano.
- BORGHI-ZERNI, Ayres—v. S. Paolo, 19, Milano.
- BOSICH, Ersilia—v. Valliazze, 51, Milano.
- BOSINI, Gemma—v. Palazzo Reale, 3, Milano.
- BLAND, Elsa—Gusskauster, 18, Vienna.
- BRAUN, Amanda—v. Camillo Hayech, 15, Milano. American.
- BRIA, Margherita—Hotel Cavour, Milano. American.
- BRIGANTI, Maria—v. dei Cartari, 6, Rome.
- BROWN, Ada—v. Pasquirolo, 3, Milano. American.
- BUCCIANANTINI, Alina—v. Porpora, 53, Milano.
- BUGG, Maddalena—Hotel Agnello, Milano. English.
- BURGHY, Teresina—v. Panfilo Castaldi, 41, Milano.

- CAIRONE, Letizia—v. Piolti de Bianchi 67, Milano.
- CAMPI, Ada—v. Giordano, 168, Naples.
- CAPPELLI, Dalmazia—v. Caffa, 3-8, Genova.
- CARENA, Maria—corso Balfiore, 72, Turin.
- CARRARA, Olga—Teatro Lirico, Brasile.
- CARUGATI, Thea—v. Carmagnola, 25, Milano.
- CAPSIR, Mercedes—v. Canonica, 92, Milano. Spanish.
- CASTENIER, Giorgina—v. Cesare Correnti, 3, Milano.
- CASSANI, Albertina—v. Mauro Mastacchi, 1, Livorno.
- CAVALIERI, Francesca—v. Bergamo, 16, Milano.
- CERVI-CAROLI, Ersilde—v. Dante, 16, Milano.
- CESAR, Sara—Hotel Agnello, Milano.
- COBELLI, Giuseppina — corso Buenos Ayres, 24, Milano.
- CONCATO, Augusta—via Fontana, 16, Milano.
- CONTI, Anita—Milano.
- CORONA, Eleanora—Hotel Francia, Milano, American.
- CORTINOVIS, Natalia—corso XXII Marzo, 22, Milano.
- CRISTOFORIANU, Florica—Teatro Lirico, Bucarest. Roumanian.
- DALBA, Nina—viale Piave, 10, Milano.
- DALLA RIZZA, Gilda—v. Mario Pagano, 63, Milano.
- DANTES, Anna—corso Magenta, 88, Milano.
- d'AMBRA, Nina—v. Porpora, 62, Milano.
- DELLA TORRE, Enrica—v. Eustacchi, 45, Milano.
- DELL'AMORE, Amedea—corso Indipendenza, 6, Milano.
- DELLE FORNACI, Elvira—v. Brunetto, 45, Rome.
- DE LIETO, di S. Martino—Chiatamone, 50, Naples.
- DE SANCTIS, Natalia—v. S. Eligio, Chieti.
- DE VITTE, Giannina—corso Vercelli, 58, Milano.
- DE VOLTRI, Mafalda—v. Settembrini, 63, Milano.
- DE ZORZI, Gina—v. Ugo Foscolo, 3, Milano.
- DI BIFONTO, Rina—v. Pattari, 7, Milano.
- DI VEROLI, Elda—v. dei Pontefici, 11, Rome.
- DONATI, Mattioli—viale Amedeo, 5, Florence.
- D'URBINO, Poloni—v. Porti, 17, Vicenza.
- ESCOBAR, Maria Luisa—v. Galileo Ferrarini, 2, Turin. Mexican.
- FANELLI, Ersilia—Consolato Americano, Milano. American.
- FABIAN, Maria—Pension Bristol, Milano. American.
- FERRARIS, Ines—viale Venezia, 18, Milano.
- FERRATA, Rita—v. Dante, Como.
- FUMANA, Dina—v. Calazzo, 32, Milano.
- FREEMAN, Bettina—v. Durini, 31, Milano. American.
- FUENTES, Jovita—Teatro Municipale, Zurigo. Japanese.
- FRANZINI, Olga—v. Cicco Simonetta, 11, Milano.
- FUMAGALLI-RIVA, Zita—Teatro, Lucerne.
- GRAZIANI, Enrichetta—Galleria Margherita, 11, Rome.
- GARGIULO, Assunta—Grand Teatro, Laussane.
- GIORDANO, Ottavia—v. Giulio Romano, 3, Milano.
- GIOVANELLI, Wanda—v. S. Antonio, 24, Milano.
- GIOVANELLI, Velia—Teatro Lirico, Bucarest.
- GIULIANI, Rosetta—v. Maestranza, Syracuse.
- GONTAROUK, Nadina—v. Palermo, 5, Milano.
- KRUCENISKI, Salomea—Viareggio.
- LABIA, Maria—v. Tiziano, 11, Milano.
- LANDI, Gemma—v. Verga, 16, Milano.
- LATTUADA, Emma—corso XXII Marzo, 25, Milano.
- LAURI, Laura—corso Concordia, 6, Milano.
- LAVEZZARI, Ada—v. S. Pietro all'Orto, 16, Milano.
- LENZI-ROSSI, Bianca—v. S. Stefano, 103, Bologna.

- LLÒPOART, Mercedes—v. S. Pietro all'Orto, 16, Milano. Spanish.
- MANNA, Valeria—v. Galliera, 137, Bologna.
- MANTOVANI, Maria—v. Anfossi, 8, Milano.
- MARIGGI, Vana—v. S. Paolo, 18, Milano.
- MELIS, Carmen—Bastioni Romana, 34, Milano.
- MELICONI, Giuseppina—v. Plinio, 16, Milano.
- MENOTTI, Delfina—Carlo Stuparech, 7, Trieste.
- MILANI, Bianca Maria—v. Velletri, 35, Rome.
- MINOTTI, Adalgisa—v. Morgagni, 31, Milano.
- MION, Irma—Teatro, Bognanco. Domo-dossola.
- MOSETTIG, Pia—v. Pergolesi, 18, Milano.
- NELVI, Maria—Hotel Agnello, Milano. English.
- NEVI, Maria—corso Sempione, 63, Milano.
- NOTARGIACOMO, Dina—v. Castelmorone, 19, Milano.
- OLTRABELLA, Augusta—v. Spontini, 4, Milano.
- PACETTI, Iva—v. P. Amedeo, 67, Rome.
- PAGNI, Ofelia—v. Settala, 55, Milano.
- PAGLIARINI, Maria Pia—v. Paolo Sarpi, 3, Milano.
- PALAZZINI, Luisa—v. S. Marco, 20, Milano.
- PAMPANINI, Rosetta—Teatro Colon, Buenos Ayres.
- PARETO, Graziella—Teatro Colon, Buenos Ayres. Spanish.
- PASINIS, Laura—v. Ofanto, 16, Rome.
- PEY, Margherita—v. Canonica, 92, Milano.
- PIAVE, Emilia—Bastioni Romana, 11, Milano. South American.
- PINO, Ester—v. Cavour, 3, Lecce.
- POLAZZI, Marina—v. Pietro Calvi, 2, Milano.
- POLLA, Maria—Teatro Municipale, Zurigo.
- POLETTI, Olga—v. Bandiere, 1, Livorno.
- POLI-RANDACIO, Ernestina—Piazzale Monforte, 1, Milano.
- PUCCI, Esmeralda—v. Ciro Menotti, 4, Milano.
- PINELLI-STUART, Mary—Banchi S. Spirito, 52, Rome.
- QUAIATTI, Ida—v. Cusani, 18, Milano.
- RAGAZZI, Dina—Poggiorusco (Mantova).
- RAVENNA, Pia—v. Giuseppe Verdi, 3, Milano.
- REVENGA, Matilde—Hotel Commercio, Milano.
- RETTORE, Aurora—v. Washington, 9, Milano.
- RINOLFI, Isora—v. Roma, 3, Florence.
- ROGGERO, Maria—Hotel Regina, Milano.
- ROMANELLI, Maria—corso Venezia, 43, Milano.
- SARI, Ada—Hotel Centrale, Salsomaggiore.
- SARTORI, Ada—v. Arenella, 67, Naples.
- SCACCIATI, Bianca—Impresa Micchi, Rio Janeiro.
- SCAVIZZI, Lina—v. Bigli, 18-A, Milano.
- SCHENONE, Luigia—v. De Amicis, 67, Milano.
- SHERIDAN, Margherita—Hotel du Park, Milano. American.
- SOLARI, Francisca—v. S. Andrea, 23, Milano.
- SPANI, Hina—Hotel Francia, Milano.
- SMIRNOVA, Vera—v. Malpighi, 3, Milano.
- TESS, Giulietta—v. Piscacane, 2, Milano.
- TETRAZZINI, Luisa—v. Gaeta, 2-B, Rome.
- TODOLI, Eva—v. S. Orsola, 6, Milano.
- TORRI, Rosina—piazza Riscorgimento, 10, Milano.
- TURCHETTI, A. M.—v. Castel Morrone, 9, Milano.
- URBAN, Bronislawa—v. Giulia, 39, Trieste.
- VALOBRA, Cesarina—v. Felice Casati, 15, Milano.
- VIGANO, Irma—v. A. Cappellini, 7, Milano.
- VIOLANTI, Margherita—Pension Bonini, Milano.
- ZAMBONI, Maria—v. Settembrini, 7, Milano.
- ZAVASKA, Stani—v. Felice Casari, 13, Milano. Polish.

MEZZO SOPRANOS

ABBRESCIA, Lucia—piazza Monforte, 1, Milano.
 AMATO, Ginevra—via Legnano, 26, Milano.
 ANITUA, Fanny—Hotel Agnello, Milano.
 BENEDETTI, Tina—via Chiusa, 20, Milano.
 BERGAMASCO, Ida—v. Paganini, 6, Milano.
 BERTANA, Luisa—La Scala, Milano. South American.
 BERTOLA, Amalia—viale Monza, 3, Milano.
 BESANZONI, Gabriella, Milano. South American.
 BLANCO, Matilde—via Flaminia, 16, Rome.
 BONETTI, Giuseppina—v. C. Pocrio, 3, Milano.
 BRUNETTO, Rodolfina—v. Mauro Macchi, 4, Milano.
 BUADES, Aurora—Teatro Colon, Buenos Ayres. South American.
 CABUSSI, Nella—v. Vincenzo Monti, 29, Milano.
 CARABELLI, Enrica—v. Rosolino Pilo, 14, Milano.
 CASAZZA, Elvira—Corso Magenta, 80, Milano.
 CAPUANA, Maria—v. S. Pietro all'Orto, 19, Milano.
 CLINOVA, Anita—Pension Bristol, Milano. American.
 FLORIO, Algozzino Niny—Teatro, Brasile.
 FERRONI, Tosca—v. Marianna Dionigi, 43, Rome.
 FRASCANI, Nini—C. P. Vittoria, 4, Milano.
 FRAU, Dolores—Corso Indipendenza, 4, Milano. South American.
 GALLI, Gabriella—Teatro, Brasile.
 GISMONDI, Ida—v. Brera, 5, Milano.
 GIULIANI, Sabina—v. Bergamaschi, 58, Rome.
 GRAMEGNA, Anna—Impresa Mocchi, Rio Janeiro.
 GUASCONI, Ines—v. Bertoletti, 13, Turin.
 LANZA, Lina—Corso Porta Nuova, 40, Milano.

MARINO, Antonietta—v. S. Michele, 38, Padova.
 MARCOLIN, Vittoria—v. Amedei, 15, Milano.
 MASETTI, Anna Maria—Corso Lodi, 9, Milano.
 MINGHINI, Irene—p. Genova, 6, Milano.
 MINOTTI, Pina—Corso Indipendenza, 25, Milano.
 PEDERZINI, Giana—v. Ravaschieri, Naples.
 PONZANO, Adele—piazza Vittorio Veneto, 11, Turin.
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 STIGNANI, Ebe—Piazzetta Oronzio de Donno, 9, Naples.
 SUPERVIA, Conchita—v. Toscana, 10, Rome.
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 TEDESCHI, Alba—Piazza Vanvitelli, 10, Naples.
 TREMARI, Giorgetta—v. Pietro Cavallini, 12, Rome.
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 VOLTOLINI, Irene—v. Felice Casati, 12, Milano.
 VASARI, Mita—v. Ricasoli, 40, Florence.
 ZINETTI, Giuseppina—Teatro Municipale, Rio Janeiro.

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ALABISO, Carmelo—v. Cast. Morrone, 11, Milano.
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- ANDREOLI, Massimo—v. Stendhal, 47, Milano.
- ATTANASIO, Giovanni—Teatro Nacional, Bucarest.
- BADINI, Ernesto—C. Venezia, 1, Milano.
- BARATTO, Giovanni—v. Quintino Sella, 7, Vercelli.
- BATTISTINI, Mattia—Contigliano, Rieti.
- BARTOLINI, Giuseppe—viale Labicano, 17, Rome.
- BELLONI, Jago—v. Formentini, 4, Milano.

- BENATO, Umberto—v. Amanti, 5, Verona.
- BERTINELLI, Nazzareno — Piazza S. Giorgio, 3, Milano.
- BESANZONI, Ernesto — viale Monforte, 38, Milano. South American.
- BIONE, Emilio—v. Genova, 91, Spezia.
- BONINI, Francesco—Corso Concordia, 6, Milano.
- BORGONOVO, Luigi—v. Lazzaro Spallanzani, 6, Milano.
- CASSOLI, Giuseppe—corso Sempione, 3, Milano.
- CAVALLINI, Carlo—v. Stradivari, 3, Milano.
- CERESOL, Luigi—Ave. S. Roman, Beausoleil.
- CIGADA, Francesco—Villa propria, Bergamo.
- COLETTI, Augusto—corso Italia, 23, Milano.
- CONATI, Lorenzo—v. Lodovico Settala, 16, Milano.
- COSTANTINI, Romano—v. Valpetrosa, 5, Milano.
- DAMIANI, Victor—v. S. Orsola, 6, Milano. Spanish.
- DEL CORSO, Carlo—Bagni S. Giuliano, Pisa.
- DE FRANCESCHI, Enrico—Teatro Comunale, Lucerna.
- DE LUCA, Giuseppe—v. Ant. Gorio, 5, Rome.
- DRAGONI, Matteo—Hotel Mennini, Milano.
- EMILIANI, Marino—v. Durini, 26, Milano.
- ERRICO, Giorgio—Foro Bonaparte, 15, Milano.
- FATICANTI, Edordo—v. Torquato Tasso, 4, Milano.
- FORMICHI, Cesare—Teatro Colon, Buenos Ayres.
- FRANCI, Benvenuto—Teatro Colon, Buenos Ayres.
- FREGOSI, Giulio—v. Paolo Frisi, 51, Milano.
- GALEFFI, Carlo—Impresa Mocchi, Rio Janeiro.
- GALEOTTI, Oddo—v. S. Pietro all'Orto, 6, Milano.
- GARZA, Ramos—v. Cola da Rienzo, 19, Rome.
- GHIRARDINI, Emilio—v. S. Vito, 5, Milano.
- GIORGI, Sante—v. Volta, 11, Milano.
- GIROTTI, Mario—v. Emanuele Filiberto, 257, Rome.
- GRANDINI, Edmondo—Corso Palestro, 30, Brescia.
- GRANFORTE, Apollo—Comp. Mocchi, Rio Janeiro. South American.
- GUICCIARDI, Vincenzo—Piazza Pomposa, Modena.
- INGHILLERI, Giovanni—v. Carlo Poma, 6, Milano.
- JOURNET, Marcel—National Opera, Paris. French.
- LOMBARDO, Pasquale—Piazza de Mercanti, 30, Rome.
- MARTELLATO, Alessandro—v. S. Silvestro, 13, Verona.
- MASIERA, Luigi—v. S. Grisostomo, 47, Lisbon.
- MARTURANO, Ugo—v. Plino, 12, Milano.
- MATTEUCCI, Arnaldo—v. G. Reni, 7, Bologna.
- MAUGERI, Carmelo—v. Castelfidardo, 2, Milano.
- MAZZANTI, Renato—v. Pietro Calvi, 2, Milano.
- MAZZOLENI, Luigi—Alex. Kade, 9, Amsterdam.
- MOEBIS, Oscar—v. S. Gregorio, 36, Milano.
- MOLINARI, Enrico—v. Vincenzo Monti, 28, Milano.
- MONTESANTO, Luigi—v. Pisacane, 2, Milano.
- MORELLI-ROSSI, Luigi—v. Cosimo del Faute, 8, Milano.
- MORELLI, Carlo—Hotel Francia, Milano. South American.
- MORELLATO, Gaetano—v. Bibiana, 14, Turin.
- NOTO, Giuseppe—v. S. Andrea, 23, Milano.
- PACI, Leone—v. Nino Bixio, 4, Milano.
- PACINI, Adolfo—v. Nicola Piccini, 23, Milano.
- PACINI, Arnolfo—viale Vecchio Stazione, Pistoia.

PARVIS, Taurino—Comerio, Varese.
 PASSEROTTI, Piero—v. Candia, 77, Rome.
 PERRONE, Dante—v. Nino Bixio, 11, Varese. American.
 PERSICHETTI, S.—v. C. di Rienzo, 212, Rome.
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 ROSSI, Anafesto—v. Gustavo Modena, 20, Milano.
 RUFFO, Titta—v. Glori, 14, Rome.
 SAVINI, Luigi—v. Passeri, 42, Pesaro.
 SAROBE, Celestino—v. S. Orsola, 6, Milano.
 SEGURA-TALLIEN, Jose—v. Marcona, 3, Milano. Spanish.
 SMERALDI, Stefano—v. Leonardo da Vinci, 32, Milano.
 STABILE, Mariano—Hotel Agnello, Milano.
 STRACCIARI, Riccardo—Teatro Comunale, Zurigo.
 TAVANTI, Corrado—Terni.
 TEGANI, Riccardo—v. Petrarca, 24, Milano.
 TOMMASINI, Alfredo—viale Piceno, 31, Milano.
 URBANO, Umberto—v. S. Vincenzo, 8, Milano.
 VANELLI, Gino—Teatro Colon, Buenos Ayres.
 VEINBERG, Vittorio—v. Pietro Custodi, 18, Milano. English.
 VIVIANI, Gaetano—Hotel Francia, Milano. American.
 ZANI, Dario—v. Domenico Cirillo, 16, Milano.

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 AUTORI, Fernando—Teatro Municipale, Zurigo.
 BAROMEIO, Cesare—Hotel Francia, Milano. American.
 BECUCCI, Silvio—viale Monza, 99, Milano.
 BETTONI, Vincenzo—Villa propria, Melagnano.
 BRILLI, Pietro—v. Blacosa, 8, Milano.
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 CASSIA, Vincenzo—via Branca, 9, Pesaro.
 CASINI, Alessandro—v. S. Giovanni Laterano, 36, Rome.
 CIRINO, Giulio—v. Ugo Bassi, 3, Roma.
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 LENZI, Arnaldo—v. Vitt. Em., 60, Florence.
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 MASINI, Guglielmo—v. Tre Alberghi, 4, Milano.
 MELNIK, Gregorio—viale Abbruzzi, 49, Milano. Russian.
 NASTASI, Paolo—v. Luigi Canonica, 225, Milano.

PINZA, Ezio—Teatro Colon, Buenos Ayres.

PISTOLESI, Vittorio—v. Chiusa, 20, Milano.

QUINZI-TAPERGI, G.—v. Uberti, 20, Milano.

REDONDO, del Castillo—v. S. Orsola, 6, Milano.

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SERI, Silvio Francesco—v. S. Prisca, 12, Rome.

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THOS, Costantino—v. Giovio, 6, Milano.

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- DIDONE, Ettore—v. Monforte, 20, Milano.
- FANTUZZI, Romualdo—v. Gozzadini, 29, Milano.
- FORLIVESI, A. E. C. "DITTA"—v. Roma, 2, Florence.
- GENNARELLI, Emilio e C.—v. Nuova Monteoliveto, 39, Naples.
- MARIO (DITTA E. A.)—v. Vitt. Em. Orlando, Naples.
- MATTIUZZI E BIANCONI—v. Castiglione, 5, Bologna.
- PIZZI, Umberto—v. Zamboni, 1, Bologna.
- RICORDI E FINZI, Agenzia—Corso Umberto, 450, Rome; Corso Umberto, 269, Rome; v. Berchet, 2, Milano; p. Carolina, 19-22, Naples; v. Ruggera VII, 14, Palermo.
- SANTA LUCIA (CASA EDITRICE)—Cisterna del-l'Olio, 4-5, Naples.
- SANTOJANNI, G.—v. P. E. Imbriani, 6, Naples.
- SCHMID, Carlo—v. G. d'Annunzio, 2, Trieste.
- SOCIETA EDITRICE INTERNAZIONALE—c. Regina Margherita, 174, Turin.
- SOCIETA EDITRICE INTERNAZIONALE—v. Po, 3, Turin.
- SOCIETA TIPOGRAFICA EDITRICE NAZIONALE—v. Nizza, 149, Turin.
- TEDESCHI E OBERSNU—c. Vitt. Em., 32, Trieste.



MUSIC IN ENGLAND

By

Trygve Herman

[*London correspondent for THE MUSICAL DIGEST and special writer*]

There is a certain word "toleration." It has been the cause of probably more feuds than any other in history, and yet its design is peace. It is the watchword of the generous-minded, the egoist, and the sluggard, but never of the fanatic. For good or bad, it is a word which is characteristic of the English temperament, a fact which cannot be too seriously taken into account when studying the national mentality. We are not a race which easily breeds fanatics of any kind, and we are fatally addicted to faint praise where hisses would be more appropriate.

The effect of this toleration in the musical world is far-reaching. We are too easily satisfied with a new work or a standard of performance, or else too bored to focus our discriminating faculties on the weak points. Because a famous singer is in the cast of the opera we are prone to gloss over the defects of the general production; because a great conductor is directing the orchestra our applause is not tempered by the lack of rehearsal so obvious in the performance.

In the recital room the budding singer or instrumentalist is sure of his or her handclap and encore, even though the sounds perpetrated in the name of music are a travesty on the art. The applause of the audience at a very mediocre début is hardly less than that accorded to a world renowned artist who visits London too rarely to become a popular idol. The desire to encourage which pervades one-half of the audience intends well, but can go too far. The inertia which characterizes the other half is like an impenetrable wall on the road to progress.

This is not to say that the Englishman does not recognize a good thing when he hears it—he generally is highly appreciative, but he is too ready with excuses for the third-rate. Instead of personally insisting that the third-rate should become first, he leaves it to his neighbor, and hopes for the best. This attitude is having a depressing effect on all home-grown music, lowering the standard because there is not enough pecuniary or moral encouragement to keep it high.

Among the Symphony orchestras there is a lack of organization and

cohesion. At the Queen's Hall it is only by the presence of the bust of Beethoven under the conductor's stand that we realize that it is a Philharmonic concert we are attending, and not one of the London Symphony Orchestra. There are the same faces in the audience, and many desks on the platform are occupied by the same players. The personnel of the two largest orchestras in London are in some parts identical, and, with the very unsatisfactory system of deputies which prevails in England, a conductor rehearses the L. S. O. in the morning for a Philharmonic concert in the evening. This is perhaps putting it rather strongly, but nevertheless the lack of cohesion contributes largely to the dissatisfaction which is felt on all sides.

Neither of these two orchestras has a permanent conductor. With the little rehearsal they can afford, it is only natural that they rely on their remarkable powers of sight reading, and their previous knowledge of the conductor, neither a guarantee of any interpretive or technical finish.

The two appearances of Sir Thomas Beecham during the past season with the London Symphony Orchestra led many to hope that he might be persuaded to accept a permanent conductorship. He has been familiar with the players of the L. S. O. for many years, and took a section of them on tour last year in the provinces. Was it then to be wondered at that his London concerts were outstanding for the beauty and finish of the orchestral playing? His performances of the Beethoven Second Symphony and Strauss's *Ein Heldenleben*, for instance, were landmarks in the year's musical history. But there is little hope of seeing him in permanent control of any orchestral body, three concerts only being his schedule with the L. S. O. this winter.

Bruno Walter has secured a firm niche in the popular affections through his Wagnerian performances at Covent Garden, and led the L. S. O. in a fine program with Casals, who also appeared in the role of conductor during the season, as soloist. Both Walter and Casals are to direct the L. S. O. again this year.

Vladimir Shavitch, by sheer virtuosity, dragged the London Symphony Orchestra through a heavy program, which sadly showed up the lack of rehearsal. His efforts, however, were more successful than those of Weingartner and Hermann Abendroth, both of whom gave only moderate performances.

The Royal Philharmonic Society honored itself when it presented its highly coveted gold medal to Sir Edward Elgar. The presentation was made by Sir Henry Wood on behalf of the Society at a concert on November 19, 1925, at which Elgar directed a program of his own works.

The other most noteworthy event of the Philharmonic's season was the first performance in London of Gustav Holst's Choral Symphony. This was first heard at the Leeds Festival a few weeks earlier, performed by the L. S. O. and conducted by Albert Coates, with Dorothy Silk as soloist with the Leeds Festival Choir. The same choir and principals assisted the Philharmonic Orchestra the previous fall in a memorable performance of a work which

is clear and brilliant of conception, rhythmically fascinating (eccentric rhythms are becoming almost a mannerism with Holst), and extraordinarily difficult to perform.

There was nothing remarkable about the other four concerts of the Society, excepting the brilliant performance of Erika Morini in the Beethoven Violin Concerto, under the baton of Paul Klenau. Miss Morini had already received considerable attention for her playing of the Goldmark Concerto under Sir Thomas Beecham a short time before, and consolidated her position as a violinist with a remarkable future before her.

Sir Henry Wood having relinquished his Sunday afternoon orchestral concerts at the Queen's Hall, and the Albert Hall having been given over to concerts of the "celebrity" order, Sir Landon Ronald found a host of supporters when he ventured popular Sunday concerts at the Palladium, in week days a home of revue. With the Albert Hall Orchestra and capable soloists, he was making a great success of the scheme when he unfortunately fell ill. It is sincerely hoped that he may be able to resume these concerts this winter.

Amidst this confusion of orchestras without any permanency of personnel or of conductors it is a relief to turn to the New Queen's Hall Orchestra, which with Sir Henry Wood gives a steady ten weeks' season of nightly concerts through August, September, and half of October, and symphonic concerts on Saturday afternoons at intervals through the winter. This orchestra is the only permanent symphony orchestra in London which admits women, and it is Sir Henry's contention that the standard of playing is in no wise affected.

Among the provincial orchestras the greatest is certainly the Halle Orchestra of Manchester. Under its permanent conductor, Sir Hamilton Harty, this fine body of players gives twenty-one concerts in Manchester this season, and tours other northern towns. It purposes introducing a new choral work, *The Song of Songs*, by Granville Bantock, repeating Berlioz's *Masse des Morts*, which it gave for the first time last year, and performing the Bach Mass in B Minor, and the Beethoven Mass, with the Halle Chorus. With a fine list of soloists for its symphony concerts, the Halle Concerts Society looks forward to an enterprising season.

Municipal orchestras play an important but unostentatious part in provincial musical life. The finest of these is to be found under Sir Dan Godfrey at Bournemouth, and adds to its laurels an annual musical festival, engaging well-known artists, a proceeding which has been copied on a smaller scale by Margate and Hastings.

It would be a mistake to think that symphony concerts are only an affair for grown-ups. The number of orchestral concerts for children is increasing year by year, and becoming an important factor in the education of the coming generation. In London last year Dr. Malcolm Sargent conducted eight concerts, at which a movement from each of the Beethoven Symphonies was played. The ninth concert had to be postponed owing to the general strike. The children heard various representative classical and modern works, with

soloists such as Harold Samuel, Beatrice Harrison, and Albert Sammons. A similar series is being run in Liverpool under Gordon Stutely, managed by Messrs. Rushworth and Dreaper, and the idea is spreading to other provincial towns.

On May 10, 1926, the London Opera Syndicate for the second time opened the doors of Covent Garden for a short season lasting till July 2. Last year the attendances were very uneven, some operas being markedly more popular than others. This year the old opera house was crowded night after night, and the Syndicate could hardly fear financial loss again.

For the first time it was arranged to intermingle the German and Italian operas, instead of, as last year, devoting one-half to German and the other to Italian. Considering the trouble and expenditure incurred, it seemed curious that the Ring cycle was only given once; the house could have been sold out three times over. An isolated performance of the *Valkyrie* gave Maria Jeritza the opportunity of appearing as Sieglinde, a rôle for which it was felt she was not entirely suited.

The German season showed one real advance on last year's; the tenors were true tenors, not forced up baritones who made one's own throat ache in sympathy with their vocal efforts. Lauritz Melchior made a fine Siegmund and Siegfried, both vocally and dramatically satisfying; while Rudolf Laubenthal as Siegfried in *Götterdämmerung*, and as Tristan, though not displaying much beauty of tone, was more than competent.

The basses and baritones proved stronger histrionically than vocally, though it is good to note among them the success of the only English artist heard in a principal rôle, Norman Allin, whose Hunding made a distinct impression.

Mozart made a bridge between the German and Italian operas. His *Marriage of Figaro*, which opened the season, was sung in German, and his *Don Giovanni*, given later on in Italian with several German artists, was rather a curious anomaly. The Mozart performances will be chiefly remembered for the beautiful singing of the ladies, Lotte Lehmann, Elizabeth Schumann, Delia Reinhardt and Frida Leider, whose *Isolde*, by the way, was hailed as a great achievement.

The chief conductor of the Wagner and Mozart was Bruno Walter, who was again assisted by Robert Heger. His work was of inestimable value, and he consolidated his position as a genuine artist of first-rate calibre.

The Italian portion of the season was tinged with sadness, for it meant the final farewell of Dame Nellie Melba. On June 7 she sang good-bye to the stage on which she first appeared over thirty years ago, giving the last act of *Otello*, the balcony scene from *Romeo and Juliet*, and the last act of *La Bohème*, which was broadcast all over the country. A tremendous audience gave tribute to her.

Chaliapin made a welcome reappearance this season, but only sang in three performances—twice in Boito's *Mefistofele*, and once in the Barber of

Seville. His artistry was as fine as ever; the consummate ease of his singing and acting a model for some of his colleagues, who, however, particularly in the Barber, backed him admirably in a brilliant performance.

A newcomer who exceeded expectation was Mariano Stabile, baritone, from Milan. He appeared as Iago to the Otello of Zenatello, and in the name parts of Don Giovanni and Falstaff, creating a most excellent impression by his graceful presence, his sense of style, and the beauty of his voice. So, too, did Charles Hackett, the American tenor, who is distinguished for his admirable voice and aristocratic art.

Among the other operas given in Italian must be mentioned Thaïs, and the Jewels of the Madonna, two rather undistinguished works which received new life through the singing of Mme. Jeritza. Fanny Heldy of the Paris Opera made a successful reappearance in Ravel's delightful little work, *L'Heure Espagnole*, and as Manon in Massenet's opera, to the des Grieux of that fine tenor, Fernand Anseau.

Taking all in all, the opera season proved an unstable thing. For some reason there appeared to be little thought given to the necessities of team work, and the performances relied too much on the efforts of individuals. How many difficulties were enhanced by the General Strike it is impossible to say; but somewhere in the control a bolt was missing. Perhaps the public does not deserve to ask for a higher standard next year; it seemed quite satisfied with things as they were.

In the more intimate field the Association of Music Clubs is a rapidly growing concern, a very evident proof of the interest taken in chamber music. Clubs such as Chelsea and Kensington are firmly established, and engage artists of the rank of Casals, Szigeti, and Elizabeth Schumann, while new ones are springing up in different parts of London and the provinces.

London has much benefited during the past season by the addition of two new concert halls, both on a small scale, relieving the congestion caused by the shortage of halls suitable for recitals. The Grottrian Hall in Wigmore Street is a new edition of the old Steinway Hall, and is owned by the Grottrian-Steinweg Company; while the New Chenil Galleries, Chelsea, though rather off the beaten track, is rapidly becoming popular for recitals and chamber concerts.

Perhaps the unstable position of some of our symphony orchestras is the chief cause of the sudden uprising of chamber orchestras in our midst. They have during the last year taken a most important part in the concert world, in particular the London Chamber Orchestra, conducted by Anthony Bernard, and the Chenil Chamber Orchestra under John Barbirolli, both numbering about thirty musicians. Series of chamber concerts in which these orchestras appeared were the vogue last winter. Gerald Cooper arranged an excellent series of six concerts at the Aeolian Hall, and the British Broadcasting Company gave a number of Spring concerts at the Chenil Galleries, to mention two of the most ambitious and successful schemes.

The year has been a good one for British composers. Two large works of merit were given their first performance, and innumerable smaller efforts came to light. Gustav Holst, whose opera *At the Boar's Head* was added to the repertoire of the British National Opera Company last year, had a signal success with his Choral Symphony, already mentioned. Vaughan Williams produced his own oratorio, *Sancta Civitas*, at the Bach Choir festival in June, 1926, a work containing many fine moments, a welcome addition to the repertoire of enterprising choral societies. His *Flos Campi*, a work for viola, orchestra, and small chorus, was heard under Sir Henry Wood on October 10, and his *Concerto Accademico* was played by Jelly D'Aranyi and the London Chamber Orchestra at the first of Gerald Cooper's concerts on November 6.

The creative musician, the criterion of the musicianship of a nation, is also present. His influence is being felt on all sides, and his efforts compare very favorably with the examples we have heard of composers of other nations. It is not the interpretive artists and composers England is turning out of which she need be ashamed; it is the audiences she sends to hear them. Leaving the slothful, "fond of music" breed out of the question—these will never make an intelligent audience—there are still a large majority who are capable of using discrimination. But it will need more organization, common sense, and imagination in the concert world than there is at present, to turn these potentially musical audiences into musicians in fact.



ENGLAND

(Where no city is mentioned, addresses are in London.)

SYMPHONY ORCHESTRAS

BATH PUMP ROOM ORCHESTRA—Jan Hurst, conductor.

BOURNEMOUTH MUNICIPAL ORCHESTRA—Sir Dan Godfrey, conductor. Guest conductors: Sir Edward Elgar, Sir Alexander Mackenzie, Gustav Holst, Sir Henry Wood.

BRADFORD PERMANENT SYMPHONY ORCHESTRA—Julius Harrison, conductor.

BRISTOL PHILHARMONIC ORCHESTRA—Arnold Barter, conductor.

BRITISH BROADCASTING COMPANY'S SYMPHONY ORCHESTRA—London. Dan Godfrey, Jr., conductor. Guest conductors: Albert Coates, Eugene Goossens, Sir Hamilton Harty, Julius Harrison, Percy Pitt (Musical Director of the B. B. C.) Sir Landon Ronald, Malcolm Sargent, Felix Weingartner.

BRITISH WOMEN'S SYMPHONY ORCHESTRA—London. Malcolm Sargent, conductor.

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA—Adrian Boult, conductor.

CHILDREN'S ORCHESTRAL CONCERTS SYMPHONY ORCHESTRA—London. Malcolm Sargent, conductor.

CROYDON PHILHARMONIC SOCIETY—W. H. Reed, conductor.

GUILDFORD SYMPHONY ORCHESTRA—Claud Powell, conductor.

HASTINGS MUNICIPAL ORCHESTRA—Basil Cameron, conductor.

LEEDS PHILHARMONIC ORCHESTRA—Dr. E. C. Bairstow, conductor. Guest conductor: Julius Harrison.

LEICESTER SYMPHONY ORCHESTRA—Malcolm Sargent, conductor.

LIVERPOOL PHILHARMONIC ORCHESTRA—Sir Henry Wood, conductor. Guest conductors: Hermann Abendroth, Adrian Boult, Pierre Monteux, Georg Schneevoight, Talich.

LONDON SYMPHONY ORCHESTRA—No permanent conductor. Guest conductors: Hermann Abendroth, Sir Thomas Beecham, Pablo Casals, Albert Coates, Sir Edward Elgar, Bruno Walter, Felix Weingartner. Tours organized by Messrs. Lionel Powell and Holt, conducted by Sir Thomas Beecham.

MANCHESTER HALLE ORCHESTRAL SOCIETY—Sir Hamilton Harty, conductor.

MARGATE MUNICIPAL ORCHESTRA—Bainbridge Robinson, conductor. Guest conductors: Sir Edward Elgar, Sir Hamilton Harty, Sir Landon Ronald.

NEW QUEEN'S HALL ORCHESTRA—London. Sir Henry Wood, conductor.

ROYAL ALBERT HALL ORCHESTRA—London. Sir Landon Ronald, conductor. Guest conductors: H. L. Balfour, Malcolm Sargent, Sir Henry Wood.

ROYAL PHILHARMONIC SOCIETY ORCHESTRA—London. No permanent conductors. Guest conductors: Fernandez Arbos, Rhene Baton, Frank Bridge, Albert Coates, Sir Edward Elgar, Paul Klenau, Pierre Monteux, Sir Landon Ronald, Bruno Walter, Sir Henry Wood.

OPERA HOUSES

BRITISH NATIONAL OPERA COMPANY—18 Adam St., Adelphi, London, W. C. 1. Plans for 1926-1927 not yet announced. Tours.

THE D'OYLY CARTE OPERA COMPANY—Savoy Hotel, Strand, London, W. C. 2. Play solely Gilbert and Sullivan Operas. Tours.

ROYAL CARL ROSA OPERA COMPANY—Managing Director, H. B. Phillips; Stage Manager, George Beale;

Conductors, Thomas McGuire, Cuthbert Hawley. Principal artists: Sopranos: Ethel Austen, Eda Bennie, Jennie Bleasdale. Contraltos: Doris Woodall, Olive Gilbert. Tenors: Ben Williams, John Perry, Hubert Dunkerley. Basses and Baritones: Frederick Clendon, Leslie Jones, Flintoff Moore, John Kelly. Principal danseuse, Aline Phillips.

ROYAL OPERA HOUSE—Covent Garden, London, W. C. 2. Manager, Percy Eales; Business Manager, Richard Northcott; Directors, Grand Opera Syndicate, H. V. Higgins, Baron Frederic d'Erlanger, Major Loudon Greenlees; Director of Music, Percy Pitt; Assistant Musical Director, Adrian Boult; Stage Directors, Gioacchino Forzano, Charles Moor. Conductors for season May-June, 1926: Vincenzo Bellezza, Robert Heger, Percy Pitt, Bruno Walter. Principal artists for season May-June, 1926: Sopranos: Katherine Arkandy, May Blyth, Marthe Bourgeois, May Busby, Mercedes Capisir, Noel Eadie, Maryon Elmar, Fanny Heldy, Maria Jeritza, Gertrude Kappel, Lotte Lehmann, Frida Leider, Mercedes Llopert, Nellie Melba, Delia Reinhardt, Aurora Rettore, Biaca Scacciati, Elizabeth Schumann, Margherita Sheridan, Rosina Torri. Mezzos and Contraltos: Evelyn Arden, Marion Beeley, Jane Bourguignon, Elvira Casazza, Enid Cruickshank, Maria Olczewska, Gladys Palmer, Luisa Willer, Constance Willis. Tenors: Fernand Anseau, Luigi Cilla, Hans Clemens, Octave Dua, Charles Hackett, Barrington Hooper, Parry Jones, Fritz Krauss, Rudolf Lubenthal, Kennedy McKenna, Lauritz Melchior, Francesco Merli, Angelo Minghetti, Albert Reiss, Edmund Warnery, Giovanni Zenatello. Baritones and Basses: Norman Allin, William Anderson, Ernesto Badini, Philip Bertram, Feodor Chaliapin, Frederic Collier, Edouard Cottereil, Josef Degler, Eduard Habich, Otto Helgers, Herbert Janssen, Franklyn Kelsey, Victor Madin, Alfred Maguenat, Pompilio Malatesta, Richard Mayr, William Michael, Dennis Noble, Giuseppe Noto, Michele Sampieri, Emil Schipper, Mariano Stabile.

ROYAL VICTORIA HALL (Old Vic)—Conductor, Charles Corri. Sopranos: Joan de Ferraris, Muriel Gough, Winifred Kennard, Frances Hall, Anita Desmond, Joan Cross. Contraltos: Enid Cruickshank, Gladys Palmer, Frances

Geraldi. Tenors: John Perry, Parry Jones, Barrington Hooper, Herbert Thorpe, Edward Leer. Baritones and Basses: Joseph Farrington, Vernon Cooper, Arnold Beauvais, S. Harrison.

MUSIC FESTIVALS

ABERYSTWYTH—N. Wales. June 25-28, 1926.

BACH CHOIR JUBILEE FESTIVAL—London, June 7, 8, 9, 11, 1926.

BOURNEMOUTH—Annual Festival. Winter Gardens, Bournemouth, April 8-10, 1926.

HANDEL FESTIVAL—Triennial festival. Crystal Palace, London, June 4-12, 1926. Excerpts from Handel's operas: Israel in Egypt; The Messiah.

HASLEMERE—August 24-31, 1926. Held annually. Festival of Old Music, under the direction of Arnold Dolmetsch. Chamber music by old English, French, German, and Italian masters, played on the original instruments.

LEEDS—October, 1926. Held annually.

THREE CHOIRS FESTIVAL—Annually, alternately at Gloucester, Worcester, and Hereford. Last festival held September, 1926, at Hereford.

THE FEDERATION OF MUSICAL COMPETITION FESTIVALS arranges many competitive Festivals throughout the country.

MUSIC CONSERVATORIES AND SCHOOLS

THE BIRMINGHAM AND MIDLAND INSTITUTE SCHOOL OF MUSIC—Paradise St., Birmingham. Director: Granville Bantock.

THE GUILDHALL SCHOOL OF MUSIC—Victoria Embankment, London, E. C. 4. Director: Sir Landon Ronald.

THE ROYAL ACADEMY OF MUSIC—Marylebone Rd., London, N. W. 1. Director: John B. McEwen, M. A.

THE ROYAL COLLEGE OF MUSIC—Prince Consort Rd., South Kensington, London, S. W. 7. Director: Sir Hugh P. Allen.

THE ROYAL COLLEGE OF ORGANISTS—South Kensington, London, S. W. 7. Hon. Sec.: H. A. Harding.

THE ROYAL MANCHESTER COLLEGE OF MUSIC—Ducie St., Oxford Rd., Manchester. Director: Adolf Brodsky.

THE TRINITY COLLEGE OF MUSIC—Manchester Sq., London, W. 1. Director: J. C. Bridge.

SCHOLARSHIPS

(There are several scholarships and exhibitions offered at the chief musical institutions, which are only open to American subjects who have been students for a period not less than one year. The Royal College of Music and the Trinity College of Music confine their scholarships to British and Colonial subjects only.)

THE ROYAL ACADEMY OF MUSIC—Marylebone Rd., London, N. W. 1.

The Emma Levy Scholarships: Piano-forte and Theory. Three years' free tuition. Open to Jewish candidates of either sex between the ages of 15 and 20. Next competition January, 1928.

The Liszt Scholarship: Composition or Piano-forte. Three years' free tuition, and thereafter an annual payment for two years towards tuition abroad. Open to both sexes between the ages of 14 and 20. Next competition, January, 1928.

The Edward and Anne Seguin Scholarship: Singing. Two years' free tuition. Open to vocalists of both sexes born in America or Great Britain between the ages of 17 and 22. Next competition, September, 1927.

The Walter Stokes Scholarship: Four open scholarships, tenable for one year, with possible extension, competed for annually in September.

The Sisselle Wray Scholarship: Singing. Two years' free tuition. Open to female vocalists. Next competition, September, 1927.

MUSIC SOCIETIES

BRITISH MUSIC SOCIETY—117 Great Portland St., London, W. 1. Object: To stimulate and co-ordinate all musical activity in the United Kingdom.

CARNEGIE UNITED KINGDOM TRUST—Amen House, Warwick Sq., London, W. 1. Object: The publication of new compositions by composers re-

siding in Great Britain; the publication of editions of Tudor music; grants to organizations designed to further the cause of music in Great Britain.

CHURCH MUSIC SOCIETY—Sec., Lady Mary Trefusis, Falmouth. Object: To encourage the selection and to improve the general standard of Ecclesiastical music.

CONCERT ARTISTS ASSOCIATION—16 Oxford St., London, W. 1. Object: The assistance and protection of concert artists.

ENGLISH FOLK SONG SOCIETY—107 Great Russell St., London, W. C. Object: The discovery and publication of English traditional song.

FEDERATION OF MUSIC CLUBS—11 Orsett Terrace, London, W. 2. Object: The foundation of music clubs throughout the country for the better organization and propagation of chamber music.

INCORPORATED SOCIETY OF AUTHORS, PLAYWRIGHTS, AND COMPOSERS—11 Gower St., W. C. 1. Object: The assistance of all artists.

INCORPORATED SOCIETY OF MUSICIANS—19 Berners St., London, Object: To protect professional interests, chiefly among teachers at present.

MUSICIANS' BENEVOLENT SOCIETY—Founded in memory of Gervase Elwes. Objects: To assist needy musicians, and to encourage young artists, by means of scholarships, etc.

PERFORMING RIGHTS SOCIETY—13 George St., Hanover Sq., London. Object: An Association of authors, composers and publishers to protect their rights, and restrain unauthorized use of their works.

ROYAL PHILHARMONIC SOCIETY—Queen's Hall, Langham Place, London. Object: To give orchestral concerts of the highest order on a non-commercial basis.

ROYAL SOCIETY OF MUSICIANS—52 Cheapside, London, E. C. 2. Object: Assistance of indigent musicians, members and their families.

SOCIETY OF WOMEN MUSICIANS—75 Grosvenor St., London. Object: To encourage and co-operate in matters of women's musical interests.

COMPOSERS

AUSTIN, Frederic—Drove Cottage, Parkgate Row, Wallington.
 BAINTON, Edgar Leslie—Conservatoire of Music, Jesmond, Newcastle.
 BANTOCK, Granville—Birmingham University, Birmingham.
 BAX, Arnold—155 Fellowes Rd., London, N. W. 6.
 BEDFORD, Herbert—40 Warwick Ave., London, W. 9.
 BENJAMIN, Arthur—1 Wellington House, London, N. W. 8.
 BERNERS, Lord—3 Chasham Place, London, S. W. 1.
 BLISS, Arthur—3 Redclyffe Square, London, S. W. 10.
 BOUGHTON, Rutland—Festival School, Glastonbury, Somerset.
 BRIDGE, Frank—4 Bedford Gardens, London, W. 8.
 COWEN, Sir Frederic—79 St. John's Wood Court, London, N. W. 8.
 DALE, Benjamin—28 Elsworth Rd., London, N. W. 3.
 DAVIES, Sir Walford—University College, Aberystwith, N. Wales.
 DE LARA, Isodore—Claridge's Hotel, Brook St., London, W. 1.
 DELIUS, Frederic—Greuz-sur-Loing, France.
 D'ERLANGER, Baron—Park House, Rutland Gate, London, S. W. 1.
 DUNHILL, Thomas F.—Eastcroft, Albury Rd., Guildford.
 ELGAR, Sir Edward—37 St. James' Place, London, S. W. 1.
 FOULDS, John—59 Abbey Rd., London, N. W. 8.
 GERMAN, Edward—5 Biddulph Rd., London, W. 9.
 GIBBS, C. Armstrong—Wildcroft, Danbury, Essex.
 GOOSSENS, Eugene—Gloucester Cottage, Collingham Rd., London, S. W. 5.
 HESELTINE, Philip (Peter Warlock)—Eynsford, Kent.
 HOLBROOKE, Josef—Harlech, N. Wales.
 HOLST, Gustav—St. Paul's Girls' School, Brook Green, London, W. 6.
 HOWELL, Dorothy—28 Barkstone Gdns., London, S. W. 5.
 HOWELLS, Herbert—44 Castlenau Mans., London, S. W. 15.

IRELAND, John—14A Gunter Grove, London, S. W. 10.
 MACKENZIE, Sir Alexander—15 Regent's Park Rd., London, N. W. 1.
 McEWEN, John—Royal Academy of Music, Marylebone Rd., London, N. W. 1.
 MILES, Philip Napier—Kings Weston, Bristol.
 MOERAN, Ernest John—Eynsford, Kent.
 O'NEILL, Norman—4 Pembroke Villas, London, W. 8.
 ROTHAM, Cyril Bradley—4 Huntingdon Rd., Cambridge.
 SCOTT, Cyril—24 Newton Rd., London, W. 2.
 SHAW, Martin—18 Belsize Lane, London, W. 3.
 SMYTH, Dame Ethel—Coign, Woking, Surrey.
 SOMERVELL, Arthur—68 Bedford Gdns., London, W. 8.
 VAN DIEREN, Bernard—35 St. George's Rd., London, N. W. 6.
 VAUGHAN WILLIAMS, Ralph—13 Cheyne Walk, London, S. W. 3.
 WALTHER, Richard H.—44 Hamilton Rd., London, N. 5.
 WOOD, Charles—The University, Cambridge.

NEW WORKS PERFORMED SINCE OCTOBER, 1925

(Unless otherwise stated, following are world premieres given in London.)

Opera

RIMSKY-KORSAKOFF—The Invisible City of Kites. First audition in England, March 30, 1926. Performers: H. Smirnova, G. Pozemkovsky, V. Caravia, A. Mosjoukin, B. Popov, conducted by Albert Coates.

Orchestral and Choral

BERKELEY, Lennox—Introduction and Dance. April 26, 1926. Performers: London Chamber Orchestra, conducted by Anthony Bernard.
 BLOCH, Ernest—Concerto Grosso for Piano and Strings. First audition in England, March 26, 1926. Performers: London Chamber Orchestra, conducted by Anthony Bernard.

COATES, Albert—Symphonic Poem, The Eagle. First audition in England, October 10, 1925. Performers: London Symphony Orchestra, conducted by the Composer.

FRANCKENSTEIN—Rhapsody. First audition in England, February 25, 1926. Performers: Royal Philharmonic Society Orchestra, conducted by Paul Klenau.

GRUENBERG, Louis—Daniel Jazz, Op. 21. First audition in England, April 26, 1926. Performers: Stewart Wilson, and the London Chamber Orchestra, conducted by Anthony Bernard.

HOLST, Gustav—First Choral Symphony. October 7, 1925. Performers: London Symphony Orchestra and the Leeds Festival Choir, conducted by Albert Coates.

KUFFERATH, Camille—Symphonic Poem, Mirages. First audition in England, October 14, 1925. Performers: New Queen's Hall Orchestra, conducted by Sir Henry Wood.

RESPIGHI, Ottorino—I Pini di Roma. First audition in England, October 8, 1925. Performers: London Symphony Orchestra, conducted by Albert Coates.

VAUGHAN-WILLIAMS, Ralph—Flos Campi. October 10, 1925. Performers: Lionel Tertis, and the New Queen's Hall Orchestra, conducted by Sir Henry Wood. Oratorio, Sancta Civitas. May 7, 1926. Performers: The Oxford Bach Choir, conducted by the Composer.

Chamber Music

ALWYN, William—Irish Folk Tunes. March 23, 1926. Performers: The Philharmonic Trio.

FINZI, Gerald—Prelude from Requiem, and Severn Rhapsody for Chamber Orchestra. First audition in England, December 1, 1925. Performers: London Chamber Orchestra, conducted by Anthony Bernard.

FOGG, Eric—Ode to a Nightingale (Keats). First audition in England, June 21, 1926. Performers: Dale Smith and the Virtuoso String Quartet, assisted by Sidonie Goossens.

FOULDS, John—Aquarelles for String Quartet. June 21, 1926. Performers: The Virtuoso String Quartet.

GATTY, Nicholas—Variations on a Traditional Air. March 22, 1926. Performers: The Spencer Dyke Quartet.

GIBBS, Armstrong—Dance Fantasy, The Enchanted Wood. November 3, 1925. Performers: Dorothy Erhart's Orchestra.

HADLEY, Patrick—Scene from The Woodlanders (Hardy). May 31, 1926. Performers: Anne Thursfield, Joseph Slater, Constance Izard, Rebecca Clarke, and Gordon Bryan.

HINDEMITH, Paul—Kleine Kammermusik, No. 2. First audition in England, December 1, 1925. Performers: London Chamber Orchestra, conducted by Anthony Bernard.

HOLST, Gustav—Terzetto. March 3, 1926. Performers: Leon Goossens, Albert Fransella, and Harry Berly.

KOSA, Georg—Quartet. First audition in England, February 11, 1926. Performers: The Budapest String Quartet.

RANDERSON, H. E.—Wind Quintet. First audition in England, December 1, 1925. Performers: Members of the London Chamber Orchestra. Trio, The Fields Smell Sweet. May 3, 1926. Performers: Leon Goossens, Andre Mangeot, and Harry Berly.

ROWLEY, Alec—Four Pastel Portraits. February 23, 1926. Performers: The Philharmonic Trio.

SMYTH, Ethel—Variations on "Bonnie Sweet Robin." February 23, 1926. Interlinked French Melodies. March 23, 1926. Performers: Philharmonic Trio.

SZYMANOVSKI, Karol—String Quartet in C major, Op. 37. First audition in England, January 1, 1926. Performers: The Kutcher String Quartet.

VAN DIJEREN, Bernard—Spenser's Amoretti. November 6, 1925. Performers: John Goss, and London Chamber Orchestra. Serenata, Op. 16. December 1, 1925. Performers: London Chamber Orchestra.

VAUGHAN-WILLIAMS, Ralph—Concerto Accademico. November 6, 1925. Performers: Jelly d'Aranyi, and the London Chamber Orchestra.

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- BIRMINGHAM**—Festival Choral Society.
Conductor: Adrian Boulton.
City Choir—Conductor: J. Lewis.
- BRISTOL**—Bristol Choral Society. Conductor: G. Riseley.
- HALIFAX**—Choral Society. Conductor: Dr. A. C. Tysoe.
- HUDDERSFIELD**—Choral Society. Conductor: Dr. Henry Coward.
- LEEDS**—Choral Union. Conductor: Dr. Henry Coward.
- LIVERPOOL**—Choral Society. Conductor: Percival Ingram.
Welsh Choral Union. Conductor: Hopkin Evans.
- LONDON**—Bach Cantata Club. Conductor: Charles Kennedy-Scott.
Bach Choir. Conductor: Dr. R. Vaughan-Williams.
Crystal Palace Choral and Orchestral Society. Conductor: Walter Hedgecock.
Dulwich Philharmonic Society. Conductor: Arthur Fagge.
London Choral Society. Conductor: Arthur Fagge.
Oriana Madrigal Society. Conductor: Charles Kennedy-Scott.
Philharmonic Society. Conductor: Charles Kennedy-Scott.
Westminster Choral Society. Conductor: Vincent Thomas.
- MANCHESTER**—Halle Choral Society. Conductor: Sir Hamilton Harty.
- NEWCASTLE**—Oriana Choir. Conductor: Arthur Milner.
Bach Choir Society. Conductor: Dr. W. G. Whittaker.
Newcastle and Gateshead Choral Union. Conductor: Dr. W. G. Whittaker.
- OXFORD**—Bach Choir. Conductor: Sir Hugh Allen.
- SHEFFIELD**—Musical Union. Conductor: Dr. Henry Coward.

LEADING MUSIC JOURNALS

- CHESTERIAN**, The—Editor, E. Jean-Aubry; publisher, Chester & Co., 11 Gt. Marlborough St., London, W. 1. Deals with new ideas and works, at home and abroad.
- GRAMOPHONE**, The—Editor, Compton Mackenzie; publisher, Gramophone Publications, Ltd., 58 Firth St., London,

W. 1. Independent critical review, dealing with all Phonograph matters, with a Player Piano Supplement.

MIDLAND MUSICIAN, The—Editor, Sydney Grew; publisher, The Midland Musician, 36 Cannon St., Birmingham. Monthly periodical devoted to all musical activities in the Midland area.

MUSICAL TIMES—Editor, Harvey Grace; publisher, Novello and Co., Ltd., 160 Wardour St., London, W. 1. Deals with current matters of interest at home and abroad. Published monthly.

MUSIC AND LETTERS—Editor, A. H. Fox-Strangways; publisher, G. W. Holt, 22 Essex St., London, W. C. 2. Only musical quarterly in the country. Run on a non-commercial basis in the cause of good music.

MUSIC TEACHER, The—Editor, W. R. Anderson; publisher, Evans Bros., Ltd., Montague House, Russell Sq., London, W. C. 1. Educational monthly. Official organ of the Music Teachers' Association.

MUSICAL NEWS AND HERALD, The—Editor, Felix Goodwin; publisher, J. Curwen and Sons, Ltd., 24 Berners St., London, W. 1. Weekly journal supplying general musical news. Chiefly interested in the concert world.

MUSICAL OPINION and MUSIC TRADE REVIEW—Editor, A. W. Fitzsimmons; publisher, Music Trade Review, 13 Chichester Rents, Chancery Lane, London, W. C. 2. Monthly journal, devoting a section to the interests of British music trades.

SACKBUT, The—Editor, Ursula Greville; publisher, J. Curwen and Sons, Ltd., 24 Berners St., London, W. 1. Monthly journal reviewing current international thought and research.

STRAD, The—Editor, George Withers; publisher, Horace Marshall and Sons, 46 Farringdon St., London, E. C. 4. Devoted to interests of all players of stringed instruments.

MUSIC PUBLISHERS

- ANGLO-FRENCH MUSIC CO., LTD.**—95 Wimpole St., London, W. 1.
- ASCHERBERG, HOPWOOD & CREW, LTD.**—16 Mortimer St., London, W. 1.
- ASHDOWN, EDWIN, LTD.**—19 Hanover Sq., London, W. 1.

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 LENGNICK, ALFRED & CO., LTD.—14 Berners St., London, W. 1.
 METZLER & CO.—142 Charing Cross Rd., London, W. C. 2.
 NOVELLO & CO., LTD.—160 Wardour St., London, W. 1.
 OXFORD UNIVERSITY PRESS—Amen House, Warwick Sq., London, E. C. 4.
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SCOTLAND

SYMPHONY ORCHESTRAS

EDINBURGH REID SYMPHONY ORCHESTRA—D. F. Tovey, conductor.
 GLASGOW CHORAL AND ORCHESTRAL SOCIETY—Hermann Abendroth, conductor.

MUSIC SCHOOLS

THE GLASGOW ATHENAEUM SCHOOL OF MUSIC—St. George's Place, Glasgow, Scotland. Director: A. Peden Fyfe.

CHORAL SOCIETIES

EDINBURGH—Bach Society. Conductor: Douglas Dickson.
 Royal Choral Union—Conductor: W. G. Alit.

GLASGOW—Orpheus Choir. Conductor: H. S. Robertson.

CONCERT HALLS

EDINBURGH—Usher Hall.
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LOCAL MANAGERMENTS

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MUSIC PUBLISHERS

GLASGOW—James S. Kerr, 314 Paisley Road.

MUSIC IN PARIS

By

Owing Schucke

[*Music Critic of the CHICAGO TRIBUNE, Paris Edition; General European Representative of THE MUSICAL DIGEST; contributor and special writer for music magazines of the United States, England, France, Spain, Italy, etc.*]



MUSICAL season in Paris is quite sufficient to convince the observer that one of the things most needed by la ville lumière is a Society for the Prevention of Useless Concerts and Recitals. The musical onslaught, otherwise known as the Paris season, begins October 1. It reaches its highest floodmark in the spring after Easter. About the fifteenth of June it threatens to die, finds it hard to do so, and hangs on to the end of the first ten days of July, when it gasps its last and is no more. Whereas New York boasts of something like twelve hundred musical performances a season, Paris offers over three thousand. By actual count, the 1925-1926 activities amounted to 3,394! Of this number, many recitals and concerts were utterly useless, dozens were routine orchestral and operatic performances, many were good, and only a few were of the superlative kind that seize the imagination and inhabit the memory.

What with the exchange in their favour, foreign recitalists flock here in exceptional numbers. Their purpose seems to be to collect a few press notices (some of which, it is said, are also subject to exchange rates), rather than to establish themselves firmly before the Parisian public. Not many artists ever get a strong foot-hold in Paris, and those whose names are potent enough to fill a Paris concert hall (a paradox, as Paris has no concert halls per se) are a small constellation, and even they do not always make money. Paris's reputation as a music-loving city is notorious, but it is to be remarked that, as a class, concert-goers here do not support the art as they should. They will listen to music but do not wish to pay for the privilege. If our halls were not papered with *billets de faveur* and *billets a prix reduit*, they would soon fall into disuse and learn the meaning of emptiness.

VOCALISTS

Paris does not take too kindly to the voice. This is revealed by the fact that during the 1925-1926 season there were only sixty-three song recitals of the one-singer-alone type. Former seasons have had even less. The French listen with their heads at the expense of their ears; they place pure, perfect diction above the considerations of vocal quality, with the result that voice has become a matter of more or less indifference with them. This must be so, else they would not applaud the squeaking and squawking they at times do. A Frenchman is seldom heard to say that Madame Trill or Monsieur High-Note sings well, but *elle ou il dit bien*. Hence it is that, in the matter of singing, anything succeeds so long as the interpreter has the required diction and can give the word its value. Excepting Mme. Nina Koshetz, the Russian songstress, and Edmond Clément, the French idol, and Mme. Marcelle Girar, a French modern-song specialist, no song recitals of the past season are recalled which gave the well-rounded pleasure some people demand.

PIANISTS

Pianists find Paris a good battle-field, especially for first encounters. During the season there were 204 piano recitals. A large majority of them should not have been given—their perpetrators could have practised at home just as well, no doubt better, than they did in public. Keyboard dazzlers such as Iturbi, the Spaniard, and Arthur Rubinstein, the Russian, always play to over-crowded houses; Wanda Landowska is worshipped by her public; Rosenthal's following never ceases to marvel at his prowess and musicianship; and Brailowsky can fill the Paris Opera, which he did one night in May, when he gave the first piano concert ever given in that theatre. American pianists love to "debut" in Paris, but not many of them ever "get across." Among the American pianists who apparently have made a place for themselves in Paris, Eleanor Spencer, Arthur Shattuck, and Beveridge Webster are notable.

VIOLINISTS

Seventy-three violin recitals were given in 1925-1926 for the benefit of devotees of that instrument. Kreisler played twice in the Paris Opera, with overwhelming success. Heifetz, Ysaye, Huberman, and Thibaud also appeared at the Paris Opera, and Albert Spalding, Samuel Dushkin, and Joseph Szigeti also drew large crowds and pleased them.

VIOLONCELLISTS

Of all the debutants of the season, Mlle. Garbousova, violoncellist, had the most sensational success. Only sixteen years of age, she came to Paris from Tiflis (her birthplace) entirely unknown. Her first appearance was acclaimed so enthusiastically by critics and public that thereafter she was kept one of the busiest artists of the season. By reason of her technique, musical

excellence, and personal charm, experts predict that, when she goes on the inevitable American tour, she will make as great a sensation in the United States as she has made in Europe.

SYMPHONY ORCHESTRAS

Symphonic music was regularly dispensed to the Parisians by four leading orchestras; the Société des Concerts (Conservatory Orchestra), the Colonne, Lamoureux, and Padeloup Orchestras, conducted respectively by Philippe Gaubert, Gabriel Pierné, Paul Paray, Rhené-Baton and Albert Wolff. The Orchestre de Paris is a less important organization (conducted by Georges de Lausnay) and gave fewer concerts. M. Koussevitzky gave four concerts at the Paris Opera, but they had not the éclat of his former tentatives. Walter Straram conducted his orchestra through twelve concerts, and if he was not always admired as a leader, praise went to him as a maker of programs, and as an apostle of the new. The Philharmonic Orchestra of Paris finished its first season with eight concerts to its credit. This orchestra has no permanent conductor, its object being to bring to Paris noted foreign conductors. Those who officiated on the Philharmonic stand were Tittle, Schneevoigt, van Raalte, Kleiber, Spanjaard, Schnedler-Petersen, Abendroth, and Nilius. The "guest" feature is not the common occurrence in this town it is in some others, due to the fact that orchestrally inclined Parisians are more interested in the interpretation of compositions than in the interpreters of compositions.

As usual, numerous conductors and would-be conductors gave concerts with hired orchestras. Subsequent publicity invariably gives the impression that Mr. So-and-So was an invited guest conductor, but that, as already remarked, is a rare phenomenon in Paris, except for the Philharmonic Orchestra, whose policy it is to have only outsiders. A number of pianists, violinists and singers also engaged orchestras and were heard in programs of concertos and solos.

Paris orchestras gave 462 concerts in 1925-1926, and with practically every one soloists were heard. Americans who hear our orchestras for the first time are apt to criticise them too harshly. They perhaps would be more lenient if they knew that, except for M. Straram's and M. Koussevitzky's, the Paris orchestras are quite poverty-stricken. Concert-giving expenses are high, the public are not inclined to pay a just price for tickets, and there are no citizen "backers" or "guarantors" as there are in America. Were it not for the sacrificing devotion of the players, Paris would soon be without orchestral concerts. When one realizes what the Parisian orchestras are up against financially, and how valiantly they carry on in spite of it, criticism gives way to sympathy and admiration. And when the number of new works they create every season is considered, they appear almost heroic. One thing is certain: if American orchestras had to exist on the salaries

French musicians receive, there would be such a speedy walk-out, nobody would know that America ever had an orchestra!

OPERAS

There are four opera houses in Paris, which practically never close their doors, except for a very short vacation. The Théâtre National de l'Opéra, leading operatic institution of France, this season offered a repertory of 42 operas and ballets. Wagner was performed more than any other composer. Gounod came next, followed by Verdi, Massenet, and Saint-Saëns. The creations at the Opera were *Brocéliande* of André Bloch, *L'Île Désenchantée* of Henry Février, both operatic; *Les Recontres* of Jacques Ibert, a ballet; *Orphée*, a mimodrama, of Roger-Ducasse; and Glück's *Alceste* was the most important revival.

The Opéra-Comique presented 39 different works (Puccini, Massenet, and Bizet led in numbers of performances), revived *Scemo* of Alfred Bachelet (a work formerly in the repertory of the Paris Opera), and created *Le Joueur de Viole* of Raoul Laparra, *L'Enfant et les Sortilèges* of Maurice Ravel, and the ballet *La Boîte à Joujoux* of Debussy. At the Trianon-Lyrique, operettas and light operas to the number of 24 were given, of which *Chanson d'Amour* of Schubert, *La Petite Bohème* of Hirschmann, *L'Amour Conspire* of Maurice Passee, and *Les Noces d'Or* of Maurage, were creations. *La Dernière Valse* of Oscar Strauss was given here for the first time in Paris. The *Gaîté-Lyrique* produced four works throughout the season, of which *L'Homme qui Vendit son Ame au Diable* of Noguès was new.

Four Russian operas, *A Life for the Czar* of Glinka, *Eugène Onegine* of Tschaikowsky, *Prince Igor* of Borodine, and *Kitège* of Rimsky-Korsakoff were performed in concert form for the first time in Paris. Especial interest attached to the last, *Kitège*, for this was the first time it had been performed anywhere in the world outside Russia and Barcelona.

The Paris operas continue to be in need of singers of outstanding ability and qualities. At no time this last season was there a star here who held the public fancy. Paris has come to be contented with opera that has good routine, and once in a long while excellent singing, as that term is understood in Metropolitan circles. A number of American operatic debuts took place in Paris this season, but none was of great significance. The only one that seems to bid fair to have permanent results was that of Hallie Stiles, at the Opéra-Comique, as *Mimi*. Charles Hackett, who has many admirers in Paris, sang twice at the Opéra-Comique with good success.

CHAMBER MUSIC

Seventy-three chamber music concerts were given in the 1925-1926 season. These concerts were of all sorts and descriptions trios, quartets, quintets, sextets, septets, octets, dixtets, harp ensembles, etc., and the programs ranged

from the earliest writers of chamber music, through all the quartets of Beethoven, down to the latest excesses of ultra-modernism. The organizations most in view were the Capet Quartet, who, as is their annual wont, played all of Beethoven's chamber music; and the Krettly Quartet, who devote themselves particularly to the new, and whose readings of the French masters Fauré, Debussy, Ravel, and Migot are inimitable.

CHORAL MUSIC

France is not pre-eminently a choral nation, but nevertheless every year listens to many choral concerts, both in classical and modern. Paris had 42 in the season under review. These were given by visiting choral societies and by local organizations such as the Société J. S. Bach (devoted, as the name implies, to Bach), the Concerts Spirituels de la Sorbonne (concerts at the Sorbonne of the great choral works), and others. The most uniquely interesting choral societies heard, however, were the Chanterie de la Renaissance, Les Chanteurs de Saint Gervais, and the Chanteurs de la Sainte-Chapelle. The first-named specializes in music of the French Renaissance period, the second in church music of the Palestrina-Vittoria-Lassus schools, the third in ancient music also. From the point of finance, public, and publicity, the choral success of the season was Honegger's *King David*, given at the Paris Opera.

JOINT RECITALS

The total of musical performances is completed by 767 joint recitals and concerts. The number is large and reveals the popularity of the facile type of concert. People find it easier to listen to a varied program than to a piano recital, for example, and besides, the partaker in a joint recital loses less money than he might in an individual program. And it is quite a practice for mediocre artists to engage a popular artist to appear with him or her, the reason for which requires no explaining.

PROGRAMS

The chances are that no city in the world has such a profusion of programs as Paris. Program-making is here carried to a high point of development and every combination imaginable turns up in the course of a season. This anxiety over programs is a natural consequence of the tendency of Parisian concert-goers to listen cerebrally to music and to delegate interpreters to a secondary plane. It is interesting to observe how many concerts are given of the works of one composer (called *Festivals*), of a certain type of song or piano composition, of certain schools or groups, of the music of different nations, etc. Thus it is that the Paris Orchestras have a special fondness for Beethoven *Festivals* and Wagner *Festivals*; and the pianists for all Chopin, Albeniz, Debussy, Mozart, Granados, Beethoven, and Schumann programs. Nor should be overlooked the legion of living "composers" whose works, somehow or other, also manage to

be heard in "festivals," not to mention the Celtic, Irish, Hindu, Russian, Jewish, Negro, Spanish, American, French, Italian, and whatnot soirées that were given. In this particular feature of Parisian musical life, there is, of course, much snobbery and exploitation of the public's gullibility. There is also much virtue, for to those who really care to get an ensemble view of a composer, a school, or even a nation, these concerts are a constant source of pleasure and profit.

CREATIONS

Concertizers in Paris do not hesitate to bring out new things. In 1925-1926, the pianists created 41 works, the singers 84, the violinists 15, chamber compositions 44, orchestras 78, the operas 16, and others 33, making a total of 311, unrivaled by any other city.* Naturally, most of these creations were dead before born, but they at least had the chance. In view of the fact that devotion to art and not fat salary checks brings the accomplishment about, the long list of works created by the Parisian Orchestras is an utterly admirable record, and should be an example to more fortunate orchestras elsewhere.

COMPOSERS

The French school of modern composers is still in the lead, judging from the many composers who flock here from all parts of the world to be "influenced." Fortunately, the public is beginning to see that youths who write humorous, clever pieces do not represent the French musical movement. The last to wake up to this fact are many of the French critical body, who still attach importance to the feeble utterances of Auric-Poulenc-Tailleferre et al., and fail to see that what there is of French music in the genuine sense has been accomplished by a line of which Fauré, Debussy, Paul Dukas, Ravel, and Georges Migot are leading representatives. The last named is the only innovator the French modern school has. The influence he exerts over his compatriots (and many foreigners) is enormous. His discoveries and creations have pointed the way to many serious composers; although not one lives who would admit it.

**In calculating the number of these works, suites, song-cycles, etc., which are composed of more than one item, have been treated as one work.*



FRANCE

(All information relates to Paris, except where otherwise stated.)

SYMPHONY ORCHESTRAS

(French orchestras do not tour)

ASSOCIATION DES GRANDS CONCERTS—15, rue des Martyrs (IX). Victor Charpentier, conductor.

COLONNE SYMPHONY ORCHESTRA—13, rue de Tocqueville (XVII). M. G. Pierné, conductor. Concerts given at the Théâtre du Châtelet on Saturday and Sunday afternoons every week from October to Easter.

CONCERTS KOUSSEVITZKY — Mgt: Kiesgen & Delaet, 47, rue Blanche (IX). Serge Koussevitzky, conductor. Series of four concerts given at the Paris Opera in the autumn; also in the spring.

CONCERTS ROUGE—31, rue Tronchet (VIII). Léon Loicq, conductor.

CONCERTS SPIRITUELS DE LA SORBONNE—14, rue des Ecoles (V). Paul de Saulnières, conductor. Concerts given in the Eglise de la Sorbonne.

GRASSI SYMPHONY ORCHESTRA—31, rue Meslay (III). Grassi, conductor.

LAMOUREUX SYMPHONY ORCHESTRA—2, rue Moncey (IX). Paul Paray, conductor. Concerts given at the Salle Gaveau, Saturday and Sunday afternoons.

OBERDOERFFER SYMPHONY ORCHESTRA—40, rue Dulong (XVII). P. Oberdoerfer, conductor.

ORCHESTRE DE PARIS—25, rue du Faubourg-Montmartre (IX). Georges de Lausnay, conductor. Concerts given at the Salle des Agriculteurs every fortnight on Sunday afternoon, from October to end of March.

ORCHESTRE PHILHARMONIQUE DE PARIS—18 rue la Boétie (VIII). No permanent conductor. Guest conductors: Tittel, Schneevoigt, van Raalte, Kleiber, Schnedler-Petersen, Abendroth. Eight concerts given each season.

PASDELOUP SYMPHONY ORCHESTRA—6, rue Crussol (XI). Rhené-Baton and Albert Wolff, conductors. Concerts given at the Théâtre Mogador on Saturday and Sunday afternoons from October to April.

SOCIÉTÉ DES CONCERTS DU CONSERVATOIRE—2 bis, rue du Conservatoire (IX). Philippe Gaubert, conductor. Concerts given on Sunday afternoons from October to April.

STRARAM SYMPHONY ORCHESTRA—45-47 rue la Boétie (VIII). Walther Straram, conductor. Twelve to fifteen concerts given each season at the Salle Gaveau.

OPERA HOUSES

GAITE-LYRIQUE—Square des Arts et Métiers (III). Directors, G. Bravard and G. Trarieux.

OPERA-COMIQUE—Place Boieldieu (II). Directors, Louis Masson and Georges Ricou; Stage Manager, Gabriel Dubois.

PARIS OPERA—Place de l'Opera (IX). Director, Jacques Rouché General Manager, Pierre Chéreau; Stage Manager, Reffet; Dance Manager, Tisserand.

TRIANON LYRIQUE—80, Boulevard Rochechouart (XVIII). Director, Louis Masson; Stage Manager, Léon Joubert.

(Following are in the provinces)

Aix-les-Bains—CASINO—Artistic Director, F. Ruhlmann; Conductors, MM. Georis, Gerin, Conforto.

Algiers—OPERA—Director, V. Audisio; Conductor, Paul Saigne; Stage Manager, Nérac. THEATRE DE L'ALHAMBRA Artistic Director, G. Haist.

Amiens—THEATRE MUNICIPAL—Director, Pierre Antoine; Conductors, J. Tilman, G. Lemaire.

Angers—GRAND THEATRE—Director, G. Coste; Conductor, E. Flament.

Avignon—GRAND THEATRE—Director, Jean Janaur; General Manager, Raymond; Conductor, Allo.

- Bayonne—THEATRE MUNICIPAL—Administrator, Delbergé.
- Biarritz—CASINO MUNICIPAL—Artistic Director, Broussan; Symphony Conductor, Cuinache; Opera Conductor, Razigade.
- Bordeaux—GRAND THEATRE DE BORDEAUX—Directors, René Chauvet and G. Mauret-Lafage; General Manager, M. Vincent-Viardot; Conductors, Georges Razigade and Ernest Montagné.
- Boulogne-sur-Mer—THEATRE MUNICIPAL—Director, Chataignié.
- Caen—THEATRE MUNICIPAL—Director, Vermorel.
- Calais—THEATRE MUNICIPAL—Director, Douai; Conductor, Remacle.
- Cannes—CASINO MUNICIPAL—Director, Cornuché; Music Director, Reynaldo Hahn; Stage Manager, Léo Devaux; Conductor, Nestor Leblanc. CASINO—Administrator, Chevalier; Conductor, P. Taneron.
- Deauville—CASINO MUNICIPAL—Director, Cornuché; Music Director, Reynaldo Hahn; Conductor, Nestor Leblanc; Stage Manager, Léo Davaux.
- Dijon—THEATRE MUNICIPAL—Director, Léon Finance; Conductor, Spanderman.
- Evian-les-Bains—CASINO MUNICIPAL—General Director, Guy de Farconnet; Conductor, F. Delgrange.
- Grenoble—THEATRE MUNICIPAL—Artistic Director, J. Coulon; Conductor, Manse.
- Le Havre—GRAND THEATRE MUNICIPAL—Director, Vaucheret; Conductor, Tartet Kaufmann.
- Lille—GRAND THEATRE MUNICIPAL—Director, M. Frady.
- Limoges—THEATRE MUNICIPAL—Director, Cazautets.
- Lyon—GRAND THEATRE—Directors, Montcharmont and Valcourt; Conductors, Broullac, Masson, Cazin.
- Marseille—OPERA MUNICIPAL—General Director, Daniel Prunet; Music Director, Ferdinand Rey; Conductor, B. Molinetti; Stage Manager, J. Crémel.
- Metz—THEATRE MUNICIPAL—Director, Bonnemoy; General Manager, Ducros.
- Montpellier—GRAND THEATRE MUNICIPAL—Director, Gustave Crémieux; General Manager, Montoux; Conductors, Bascou and Joly; Stage Manager, Pelletier.
- Nancy—GRAND THEATRE MUNICIPAL—Director, Archainbaud; Administrator, E. Grange; General Manager, Lalande; Conductor, Herbay.
- Nantes—GRAND THEATRE GRASLIN—Director-Administrator, Geo. Coste; General Manager, J. B. André; Conductor, Dobbelaër.
- Nice—THEATRE MUNICIPAL DE L'OPERA—Director, Henry Roy; Administrator, Rogers; General Manager, Merle-Forest; Conductor, S. Bovy. CASINO MUNICIPAL—Artistic Director, P. Cervières; Conductor, F. Hesse.
- Orléans—THEATRE MUNICIPAL—Director, Chataignié.
- Rennes—GRAND THEATRE MUNICIPAL—Director, Laurent Boutau; General Administrator, G. Cayol; General Manager, W. Roggers; Conductor, Maurice Henderick.
- Rouen—THEATRE DES ARTS—Director, Edmond de Loose. THEATRE FRANCAISE—Director, Strélisky; Manager, Vérité. FOLIES-BERGERES—Director, Guisard; Conductor, Piccolini.
- Strasbourg—THEATRE MUNICIPAL—Artistic Director, Henri Villefrank; Administrator, Charles Grunder; General Opera Manager, Ch. Faber; Conductors, P. Bastide and E. G. Munch.
- Toulon—GRAND THEATRE—Director, F. Cabasson.
- Toulouse—GRAND THEATRE DU CAPITOLE—Director, Carrié.
- Tourcoing—THEATRE MUNICIPAL—Director, Aug. Santara; General Manager, Debraine; Conductor, Brisard.
- Tours—THEATRE MUNICIPAL—Director, A. Bruinen.

MUSIC CONSERVATORIES

- ACADEMIE INTERNATIONALE DES BEAUX-ARTS—9, rue de Presbourg (XVI). Director: Francis Casadesus.
- CONSERVATOIRE AMERICAIN—Palais de Fontainebleau, Fontainebleau. Director: Charles Widor.
- CONSERVATOIRE DE L'UNION DES FEMMES ARTISTES MUSICIENNES 37, rue Davioud (XVI).
- CONSERVATOIRE DE MIMI-PINSON 66, Boulevard Rochechouart (XVIII). Director: Gusatev Charpentier.

CONSERVATOIRE HECTOR BERLIOZ—79, rue Denfert Rochereau (XIV). Director: M. J. L. van Weydeveldt.

CONSERVATOIRE MUSICAL (XAVIER LEROUX FOUNDATION) — Salle Malakoff, 56, bis, Avenue Malakoff (XVI). Directors: Mme. Héglon and Georges de Lausnay.

CONSERVATOIRE NATIONAL DE MUSIQUE ET DE DECLAMATION—14, rue de Madrid (VIII). Director: Henri Rabaud.

CONSERVATOIRE RAMEAU—18, rue La Boétie (VIII). Director: Félix Delgrange.

CONSERVATOIRE RENEE MAUBEL—4, 6, 8, 10, rue de l'Orient (XVIII). Director: Mme. Renée Maubel.

ECOLE D'ART MUSICAL—8, rue Pavée (IV). Director: Maurice Bommer.

ECOLE DE CHANT CHORAL—Dependent upon the Association pour le développement du Chant Choral, Palais du Trocadéro (XVI). Director: Henri Radiguer. Sections: The Conservatoire National de Musique, Palais du Trocadéro, Maison de la Coopération, 29, Boulevard du Temple, 81, rue Caulaincourt (XVIII).

ECOLE DE MUSIQUE NERINI—23, rue des Martyrs (IX). Director: Emmanuel Nerini.

ECOLE DE PIANO DE PARIS—Studio de la Maison Gaveau, 45, rue La Boétie (VIII), and 11, rue de Siam (XVI). Director: Pierre Lucas.

ECOLE DE PIANO LOUIS DIEMER—Maison Pleyel, 22, rue Rochechouart (IX). Director: Armand Ferté.

ECOLE MODERNE DE MANDOLINE—169, rue Saint-Jacques (V). Director: A. Burlet.

ECOLE MUSICALE SUPERIEURE DE PARIS—13, rue du Faubourg Montmartre (IX). Director: Georges Cuignache.

ECOLE NIEDERMEYER—2, rue de l'Egalité and 22, rue Lasserre, Issy (Seine). Director: Henri Bussen.

ECOLE NORMALE DE MUSIQUE DE PARIS—64, rue Jouffroy (XVII).

ECOLE SUPERIEURE DE MUSIQUE ET DE DECLAMATION—147, rue du Faubourg Poissonnière (IX). Director: M. G. Cuvelart.

ECOLE TECHNIQUE DE CHANT—37, rue des Mathurins (VIII). Director: Georges Parmentier.

INSTITUT GREGORIEN—INSTITUT CATHOLIQUE, 19, rue d'Assas (VI), COLLEGE D'HULST, 8, Quai du Marché Neuf (IV). Director: M. Joseph Bonnet.

INSTITUT MODERNE DE VIOLON—69, rue de l'Assomption (XVI). Directors: MM Lucien Capet, Albert Jarosy, Mme. Joachim-Chaigneau.

SCHOLA CANTORUM—269, rue Saint-Jacques (V). Director: M. Vincent d'Indy.

Music schools in the provinces are very numerous. The majority are municipal institutions, quite independent of the State. When they are developed to a certain point, and the instruction appears to be above the ordinary, they may be transformed into National Music Schools. An agreement is reached between the municipality and the State. Over and beyond the conditions of this agreement, the State distributes musical instruments to the National Schools as far as Budget allowances permit. Also, pupils who are sent up by the National Schools and admitted to the Conservatoire National de Paris may compete for annual scholarships to the value of 600 francs. These scholarships are 25 in number, and are allotted by preference to pupils who are studying singing and dramatic declamation. When the periodic inspection of the school shows that it is progressing and giving encouraging results, the National School receives the title of Succursale du Conservatoire National de Paris (Branch of the Conservatoire National de Paris). The following are branches of the Conservatoire National de Paris:

AMIENS—Director: Pierre Camus.

BOULOGNE-SUR-MER — Director: M. Gripois.

CAMBRAI—Director: Albert Lély.

DIJON—Director: Louis Dumas.

DOUAI—Director: Victor Gallois.

LILLE—Director: M. Räte.

NATIONAL MUSIC SCHOOLS IN THE PROVINCES

ABBEVILLE—Director: Ed. Braut.

AIX—Director, Joseph Poncet.

ANGOULEME — Director, Georges Martinet.

AVIGNON—Director: Léon Richaud.

BAYONNE — Director: M. Ermend-Bonal.

BOURGES—Director: M. Vivet.

CAEN—Director: M. Mancini.

CALAIS—Director: M. Camys.

CETTE—Director: Sylvain Torre.

CHAMBERY—Director: M. Bayoud.

CLERMONT-FERRAND — Director: M. Gémont.

LE MANS—Director: M. Perlat.

LORIENT—Director: Marius Guiol.

MOULINS—Director: A. Belin.

PAU—Director: M. Cazenave.

SAINT-BRIEUC — Director: Louis Fournier.

SAINT-OMER—Director: M. Filleul.

TARBES—Director: M. Brard.

TROYES—Director: A. Massis.

SCHOLARSHIPS

(For definite information regarding scholarships offered, write direct to the schools.)

MUSIC SOCIETIES

AMIS DE LA MUSIQUE, Les—123, rue de Lille (VII).

AUDITIONS LYRIQUES DU JARDIN DES TUILERIES—Offices: 17, rue Bertin-Poirée (I).

CERCLE CHORAL HECTOR BERLIOZ —Ecole Communale, rue Las-Cases (VII).

CERCLE CHORAL PARISIEN—37, rue des Bourdonnais (I).

CHOEUR MIXTE DE PARIS—17, rue de Monceau (VIII).

CHORAL MODERNE — 40, Boulevard Diderot (XII).

CHORALE FRANCAISE, La — Maison Pleyel, 22, rue Rochecouart (IX).

CHORALE UNIVERSITAIRE — Maison des Etudiantes, 214, Boulevard Raspail (XIV).

CONCERTS EUGENE REUSCHEL—32, rue de Turenne (III). Aim: Artistic Decentralization and Propaganda of Modern Music.

FEDERATION DES ESTUDIANTINAS DE FRANCE—15, rue de Rome (VIII).

FEDERATION MUSICALE DE FRANCE —22, rue Rochecouart (IX). Aim: To spread the love for music, and to take in hand the defense of common interests.

FEDERATION DES SOCIETES MUSICALES DU RHONE ET DU SUD-CALAIS—34, rue du Château, Lille (Nord).

FEDERATION DES SOCIETES MUSICALES DU RHONE ET DU SUDEST —15, rue Contantine, Lyons.

FEDERATION DES SOCIETES MUSICALES DE L'AFRIQUE DU NORD—Mairie d'Alger, Algeria.

GRANDS CONCERTS POPULAIRES, Les—8, rue de l'Isly (VIII).

HARMONIE SUISSE DE PARIS—10, rue des Messageries (X).

L'AVENIR DE LA SEINE—Mairie de Saint-Sulpice, 78, rue Bonaparte (VI).

LA CHORALE FRANCAISE—22, rue Rochecouart (IX).

L'HEROIQUE—28, rue Nollet (XVII).

L'HEURE MUSICALE—31, rue Tronchet (IX).

MAITRISE GREGORIENNE—48, rue Didot (XVI).

MOMENTS MUSICAUX, Les—269, rue Saint-Jacques (V).

MUSIQUE VIVANTE, La—20, Avenue de l'Opéra.

OEUVRE DES POETES FRANCAIS—Théâtre de la Potinière, 7, rue Louis le Grand.

ORCHESTRE MOZART—1 bis, rue Tardieu (XVIII).

PASTORALE, La—46, rue Hallé (XIV).

PETITE SCENE, La—27, rue Saint-Sulpice (VI).

PSALETTE PALASTRINIENNE DE N.-D. DES CHAMPS—92, Boulevard Montparnasse (VI).

QUATUOR VOCAL TREMBLAY-BERNARD—48, rue Didot (XIV).

RENOVATION—64, rue la Bôëie (VIII).

SALON DES INDEPENDANTS—Grand Palais, Avenue Victor Emmanuel III (VIII).

SALON DES MUSICIENS FRANCAIS
—Offices of the General Secretary: 28,
rue Nollet (XVII).

SCHOLA CANTORUM—269, rue Saint-
Jacques (V).

SCHOLA DU COURS SAINT-LOUIS—
17, rue de Monceau (VIII).

SOCIETE J. S. BACH—53, rue de Vau-
girard (VI).

SOCIETE CHORALE SUISSE—28, rue
Aumaire (III).

SOCIETE DES COMPOSITEURS DE
MUSIQUE—22, rue Rochechouart (IX).

SOCIETE DES CONCERTS CLAS-
SIQUES—41, rue Poussin (XVI).

SOCIETE DES CONCERTS DE CHANT
CLASSIQUE—10, rue Clauzel (IX).

SOCIETE INTERNATIONALE DE
MUSIQUE CONTEMPORAINE—Ad-
ministrative Delegate of French Section:
Henry Prunières, 35, rue Madame (VI).

SOCIETE MUSICALE INDEPEND-
ANTE—47, rue Blanche (IX).

SOCIETE NATIONALE DE MUSIQUE
—45, rue La Boétie (VIII).

SOCIETE NATIONALE DES BEAUX-
ARTS—President of Music Section,
Paul Viardot, 136, Avenue de Wag-
ram.

SOCIETE PHILHARMONIQUE DE
PARIS—47, rue Blanche (IX).

TRIOLET, LE—Town Hall of the VIth
arrondissement, Place Saint-Sulpice.

UNION ARTISTIQUE DE LA RIVE
GAUCHE—120, Boulevard Raspail
(XIV).

UNION DES FANFARES DE TROM-
PETTES, TROMPES DE CHASSE,
TAMBOURS ET CLAIRONS DE
FRANCE ET DES COLONIES—5, rue
Valois, 180, Galerie de Valois (I).

UNION DES SOCIETES MUSICALES
DE PARIS—33, Faubourg Saint-Martin
(X).

UNION DES SOCIETES MUSICALES
PARISIENNES DES CHEMINS DE
FER—20, rue de Rome (VIII).

UNION MUSICALE DE PARIS—3, rue
Morand (XI).

UNION DES FEMMES ARTISTES MU-
SICIENNES—77, Avenue de Malakoff
(XVI).

UNIVERSITE ALEXANDRE MERCER-
EAU "AU CAMELEON"—241, Boule-
vard Raspail (XIV).

YUGOSLAVIA—c-o Musica, 31, rue
Tronchet (IX).

COMPOSERS

ALBERT-DOYEN—53, rue Caulaincourt
(XVIII).

ALESSANDRESKO—14 rue de Rivoli
IV).

ALEXANDRESKO, Grégoire—8, rue des
Fermiers (XVII).

ALEXANDRE-GEORGES—86, rue du
Rocher (VIII).

ANDOLFI, Godfroy—24, Avenue d'Or-
léans (XIV).

ASTRUC, Mlle. Y.—7, rue Chaptal (IX).

AUBERT, Louis—139, Boulevard Péreire
(XVII).

AURIC, Georges—Welcome Hotel, Ville-
franche-sur-Mer (Alpes-Maritimes).

BACHELET, Alfred—86, rue Stanislas,
Nancy.

BACHMANN, Alberto—203, Boulevard
Péreire (XVII).

BARTHELEMY, Richard—17, Avenue
Victor-Hugo (XVI).

BARTHOLOMI, Jean—69 bis, Boulevard
de Courcelles (VIII).

BASTIDE, Paul—50, rue Damrémont
(XVIII).

BAZELAIRE, Paul—181, rue de la Pompe
XVI).

BELLAIGUE, Camille—19, rue Louis-Da-
vid (XVI).

BEMBERG, Herman—161, Avenue Victor-
Hugo (XVI).

BERNARD, Georges—149, rue de Rennes
(VI).

BLAIR-FAIRCHILD—160, rue de l'Uni-
versité (VII).

BLOCH, André—22, Ave. Carnot (XVII).

BONNET, Joseph—64, Boulevard Exel-
mans (XVI).

BOULANGER, Nadia—36, rue Balbu
(IX).

BOURIELLO, Francois—Villa des Arts
(pavillon 4), 15, rue Hégésippe-Moreau
(XVIII).

BRETEUIL, Francois de—14, rue Ham-
elin (XVI).

BREVILLE, Pierre Onfroy de—14, rue
Guillou (XVI).

BRUNEAU, Alfred—27, rue Vital (XVI).

- BUSSEY, Henri—5, rue Eugène Delacroix (XVI).
 CANAL, Jamin-Canal—55, rue de Cha-teaudun (IX).
 CANTELOUBE, J.—146, rue de Rennes (VI).
 CAPET, Lucien—12, rue Philibert-Delorme (XVII).
 CASABIANCA, R.—41, Avenue de Neuilly-sur-Seine.
 CASADESUS, Francis—3, rue Crétet (IX).
 CASADESUS, Henri—2, rue de Steinkerke (XVIII).
 CASADESUS, Marius—35, rue Notre-Dame-de-Lorette (IX).
 CASADESUS, Robert—54, rue Vaneau (VI).
 CELLIER, Alex—13, rue Jacquemont (XVII).
 CHAMINADE, Mme. Cécile—Villa Provencale, Tamaris-sur-Mer (Var).
 CHAPUINS, Aug.—2, rue Fortuny (XVII).
 CHAPUIS, Marcel—Dormans (Marne).
 CHARPENTIER, Gustave—66, Boulevard Rochechouart (XVIII).
 CHARPENTIER, Léon—56, rue de Ram-buteau (III).
 CHARPENTIER, Raymond—2, Avenue Péterhoc (XVII).
 CHARPENTIER, Victor—15, rue des Martyrs (IX).
 COEUROY, André—3, rue de Grenelle (VI).
 COLLET, Henri—10, Avenue Kléber (XVI).
 COPPOLA, Piero—10, rue Désiré-Rug-gieri (XVIII).
 DALLIER, H. E.—7, Boulevard Péreire (XVII).
 DAVICO, Vincent—34, rue Desaix (XV).
 DELAGE, Maurice—34, rue Civry (XVI).
 DE LAUSNAY, Georges—59, rue Bois-sière (XVI).
 DELMAS, Marc—7 bis, rue des Eaux (XVI).
 DELVINCOURT, Claude—114, Avenue Mozart (XVI).
 DESREZ, Maurice—16 rue Chomel (VII).
 D'INDY, Vincent—7, Avenue de Villars (VII).
 DORET, Gustave—34, rue Vineuse (XVI).
 DUKAS, Paul—38, rue Singer (XVI).
 DUPARC, Henri—48, rue Victor-Hugo, Mont-de-Marsan (Landes).
 DUPRE, Marcel—40, Boulevard des Deux Gares, Meudon.
 DURAND, Jacques—5, Avenue Sully-Prudhomme (VII).
 EMMANUEL, Maurice—42, rue de Gre-nelle (VII).
 ENESCO, Georges—26, rue de Clichy (XI). (Roumanian).
 EXPERT, Henry—20, rue du Dragon (VI).
 FEVRIER, Henry—92 bis, Boulevard Pé-reire (XVII).
 FOURDRAIN, Emile—100, rue Lepic (XVIII).
 FOURESTIER, Louis — Villa Medicis, Rome.
 FOURNIER, Louis—55, Avenue de la Gare, Saint-Brieuc (Côtes du Nord).
 FOURNIER, Marcel—30, rue de Lille (VII).
 GALEOTTI, César—9, rue d'Artois (VIII).
 GASTOUE, Amédée—25, rue Gambetta, Clamart.
 GAUBERT, Philippe—81, rue Laugier (XVII).
 GEORGES, A.—86, rue du Rocher (XIII).
 GOLESTAN, Stan—121, rue Legendre (XVII).
 GRANDJANY, Marcel—25, rue de l'Aque-duc (X).
 GREGH, André—95, rue Montmartre (II).
 GRESSE, André—30, rue Tronchet (IX).
 GROVLEZ, Gabriel—7, rue Boursault (XVII).
 HAHN, Raynaldo—41, rue Saint-Roch (I).
 HONEGGER, Arthur—21, rue Duperré (IX).
 HUE, Georges—200, rue de Rivoli (I).
 HURE, Jean—23 Boulevard Gouvion-Saint-Cyr (XVII).
 JBERT, Jacques—14, rue de Magdebourg (XVI).
 IMBERT, Maurice—1, rue des Feuillan-tines (V).
 INFANTE, Manuel—133, Boulevard Saint-Germain (VI).

- INGHELBRECHT, D. E.—30, rue des Dames (XVII).
- JACOB, Georges—54, rue Raynouard (XVI).
- JACQUINOT, Marcel—10, Quai des Célestins (IV).
- JAMIN, Henri—1, rue de Rocroy (X).
- KOECHLIN, Ch.—Grande-Rue, Valmondois (Seine-et-Oise).
- KULLMANN, Alfred—1, Avenue Niel (XVII).
- LABEY, Marcel—24, rue Greuze (XVI).
- LAPARRA, Raoul—13, rue de l'Abbaye (VI).
- LARA, Isidore de—49, rue Copernic (XVI).
- LAZZARI, Sylvio—30, Boulevard Washington, Suresnes (Seine).
- LE BORNE, Fern—221, Faubourg Saint-Honoré.
- LE BUCHER, Maurice—rue Gouan, Montpellier.
- LE FLEM, Paul—17, rue Froidevaux (XIV).
- LEMAIRE, Gaston—69, Avenue de la Grande Armée (XVI).
- LENORMAND, René—29, Avenue de Wagram (XVII).
- LEVY, Ernst—39, Boulevard du Château, Neuilly-sur-Seine.
- LEVY, Lazare—3, rue du Midi, Neuilly-sur-Seine.
- MARIOTTE, A.—11, rue Jeanne d'Arc, Orléans.
- MESSAGER, André—103, rue Joffroy (XVII).
- MIGOT, Georges—6, rue Sedaine (XI).
- MIHALOVICI, Marcel—56, rue Monsieur-le-Prince (VI).
- MILHAUD, Darius—10, Boulevard de Clichy (XVIII).
- MOMPOU, Frederick—11, rue Theodore de Banville.
- MONTEUX, Pierre—8, rue Denis-Poisson (XVII).
- MOREAU, Léon—131, Faubourg Saint-Denis (X).
- NAT, Yves—61 bis, Boulevard Beauséjour (XVI).
- NERINI, Emile—41, rue des Martyrs (IX).
- NERINI, Emmanuel—23, rue des Martyrs (IX).
- NIN, Joaquin—27, rue Henri-Heine (XVI).
- NOUGUES, Jean—1, rue Bonaparte (VI).
- OLLONE, Max d'—82, rue Vaneau (VII).
- PETIT, Raymond—45, rue Ampère (XVII).
- PHILIPP, Isidore—24, Place Malesherbes (XVII).
- PIERNE, Gabriel—8, rue de Tournon (VI).
- PILLOIS, Jacques—29, Avenue Henri-Martin (XVI).
- PLE, Simone—14, rue de l'Amiral Mouchez (XIV).
- POLIGNAC, Mme. Armande de—25, Boulevard Jules-Sandeau (XVI).
- PONS, Ch.—25, rue d'Hauteville (X).
- POUEIGH, Jean—16, rue Duperré (IX).
- POULENC, Francis—83, rue de Monceau (VIII).
- PRESLE, Jacques de la—117, rue de Courcelles.
- PUJOL, Marcel—4, rue Robert-Etienne (VIII).
- RABAUD, Henri—14, rue de Madrid (VIII).
- RAVEL, Maurice—Le Belvédère, Montfort-l'Amaury (Seine-et-Oise).
- REUTER, Mlle. Saga—114, rue du Bac (VII).
- RHENE-BATON—40, rue des Ecoles, Chatou (Seine-et-Oise).
- RICHEPIN, Tiarko — 112, Boulevard Malesherbes (XVII).
- RIVIER, Jean—16, rue Pierre-Curie (V).
- ROGER-DUCASSE—4, rue Le Chatelier (XVII).
- ROLAND-MANUEL—42, rue de Bourgogne (VII).
- ROPARTZ, Guy—1, rue du Général Gouraud, Strasbourg.
- RUHLMANN, Francois—31 bis, rue Campagne-Première (XIV).
- SACHS, Léo—79, Avenue Malakoff (XVII).
- SAMAZEUILH, Gustave—99, rue de Prony (XVII).
- SANTOLIVIDO, Francesco—Hammamet (Tunisia).
- SAUNIERES, P. de—14, rue des Ecoles (V).
- SCHMITT, Florent—23, rue du Calvaire, Saint Cloud (Seine-et-Oise).

SCHMITZ, E. Robert—3, Square du Champ-de-Mars (XV).
 SELVA, Mme. Blanche—36, rue de Varrenne (VII).
 SILVER, Ch.—11, rue Talma (XVI).
 SINGERY, Gaston—2, rue d'Auteuil (XVI).
 SOULAGE, Marcelle—4, rue Nouvelle (IX).
 STAUB, Victor—27, rue Fourcroy (XVII).
 STRIMER—95, rue de la Pompe (XVI).
 SWAN HENNESSY—270, Boulevard Raspail (XIV).
 TAILLEFERRE, Germaine—8 bis, rue Laurent-Pichat (XVI).
 TANSMAN, Alexandre—46, rue Lecourbe (XV).
 TCHEREPNINE, Alexandre—9, rue Férou (VI).
 TCHEREPNINE, Nicolas—9, rue Férou (VI).
 TIERSOT, Julien—33, rue Jacob (VI).
 TOURNEMIRE, Charles—4, rue Milne-Edwards (XVII).
 VERSEPUY, Mario—Château de Saint-Sauveur-Beurepaire, Le Monteil, par Brives-Charensac (Hte Loire).
 VIDAL, Paul—36, rue Ballu (IX).
 VIERNE, Louis—37, rue Saint Ferdinand (XVII).
 VUILLEMIN, Louis—46, rue de Caulaincourt (XVIII).
 WIDOR, Charles-Marie—25, Quai de Conti (VI).
 WOLFF, Albert—92, Boulevard Malesherbes.
 WOOLLETT, Henry—11, Avenue Alphonse-XIII, le Havre.

NEW WORKS PERFORMED SINCE OCTOBER, 1925

(*Except where otherwise stated, these are first performances anywhere.*)

Opera

BLOCH, André—Brocéliande. November 23, 1925. Théâtre National de l'Opéra.
 BORODINE—Prince Igor. First performance in Paris, June 22, 1926. Conductor, M. d'Agneff.
 DEBUSSY, Claude—La Boîte à Joujoux. November 12, 1925. Théâtre National de l'Opéra-Comique.

FEVRIER, Henry—L'Île Désenchantée. November 23, 1925. Théâtre National de l'Opéra.

GLINKA—A Life For the Czar. First performance in Paris, March 26, 1926. Conductor, Alexandrowitch.

HIRSCHMANN—La Petite Bohème. February 3, 1926. Théâtre du Trianon-Lyrique.

IBERT, Jacques—Les Rencontres. November 23, 1925. Théâtre National de l'Opéra.

LAPARRA, Raoul—Le Joueur de Viole. December 24, 1925. Théâtre National de l'Opéra-Comique.

MAURAGE—Les Noces d'Or. May 13, 1926. Théâtre du Trianon-Lyrique.

NOGUES—L'Homme Qui Vendit Son Âme Au Diable. March 16, 1926. Théâtre de la Gaité-Lyrique.

PASSE, Maurice—L'Amour Conspire. May 6, 1926. Théâtre du Trianon Lyrique.

RAVEL, Maurice—L'Enfant et les Sortilèges. February 2, 1926. Théâtre National de l'Opéra-Comique.

RIMSKY-KORSAKOFF—Kitège. First performance in Paris, July 6, 1926. Conductor, Emil Cooper.

ROGER-DUCASSE, Jean Jules Amable—Orphée. June 11, 1926. Théâtre National de l'Opéra.

SCHUBERT—Chanson d'Amour. December 16, 1925. Théâtre du Trianon-Lyrique.

STRAUSS, Oscar—La Dernière Valse. First performance in Paris, June 5, 1926. Théâtre du Trianon-Lyrique.

TSCHAIKOWSKY — Eugene Onegin. First performance in Paris, May 15, 1926. Conductor, Alexandrowitch.

Orchestral

ABITA—Trois Evocations Arabes. January 9, 1926. Performers: Colonne Orchestra, conducted by Gabriel Pierné.

ALARY—Scherzo Symphonique. November 22, 1925. Performers: Orchestre de Paris, conducted by Georges de Lausanne.

ALFANO, Franco—Finale and Dance from "Sakuntala." December 2, 1925. Performers: Orchestre Philharmonique, conducted by M. Schneevoigt.

AUBERT, Louis—Pays sans Nom. March 14, 1926. Performers: Lamoureux Or-

- chestra, conducted by Paul Paray, with Mme. Bertal as soloist.
- BEYDTS, L.—Le Sommeil. March 13, 1926. Performers: M. Bourdin, and Lamoureux Orchestra, conducted by Paul Paray.
- BLOCH, Ernest—Concerto Grosso. First audition in Paris, June 12, 1926. Performers: Symphony Orchestra, conducted by Serge Koussevitsky.
- BOLSENE, A.—Isis. November 15, 1925. Performers: MM. Vanni-Marcoux, Lapelletrie, Tremblay; Lamoureux Orchestra, conducted by Paul Paray.
- BUSSER, Henri—Columba. November 1, 1925. Performers: Mme. Frozier-Marrot, and Lamoureux Orchestra, conducted by Paul Paray. Deux Poèmes. March 13, 1926. Performers: Mlle. Jane Laval, and Colonne Orchestra, conducted by Gabriel Pierné.
- CANAL, Marguerite—La Flûte de Jade. January 31, 1926. Performers: Mme. Ninon Vallin, and Padeloup Orchestra, conducted by Albert Wolff.
- CASTALDI—Marsyas. March 28, 1926. Performers: Colonne Orchestra, conducted by M. Georgesco.
- CHAMPAGNE, Cl.—Hercule et Omphale. March 8, 1926. Performers: Mme. Alba, and String Orchestra, conducted by M. Manen.
- DEBUSSY—Trois Chansons de Bilitis (orchestrated by Maurice Delage). February 20, 1926. Performers: Colonne Orchestra, conducted by Gabriel Pierné.
- DELVINCOURT — L'Offrande à Siva. February 11, 1926. Performers: Straram Orchestra, conducted by Walther Straram.
- DESPAS, J.—Poèmes Chinois. January 30, 1926. Performers: M. Panzéra, and Padeloup Orchestra, conducted by Albert Wolff.
- DUMAS, L.—Rapsodie. January 30, 1926. Performers: M. Maréchal, and Padeloup Orchestra, conducted by Albert Wolff.
- DUPIN, Paul—Le Beau Jardin. October 25, 1925. Performers: Padeloup Orchestra, conducted by Rhené-Baton.
- DUPUIS, A.—Concerto. January 23, 1926. Performers: M. Dambois and Colonne Orchestra, conducted by Gabriel Pierné.
- FERROUD, P. O.—Foules. March 21, 1926. Performers: Padeloup Orchestra, conducted by Albert Wolff.
- FIEVET, P.—Dans l'île Grecque; "Des- Vaisseaux Passent." February 6, 1926. Performers: Colonne Orchestra, conducted by Gabriel Pierné.
- FORESTIER, Louis—La Morte d'Adonis. January 16, 1926. Performers: Mme. Cesbron-Viseur; MM. Soria, Huberty; Colonne Orchestra, conducted by the Composer.
- FUMET, D. V.—Transsubstantiation and Liberation. January 3, 1926. Performers: Colonne Orchestra, conducted by Gabriel Pierné.
- GLUCK-MOTTIL—Ballet Suite. First audition in Paris, June 19, 1926. Performers: Lamoureux Orchestra, conducted by Frank Waller.
- GRAM, Peder—Ballade; Avallon. January 24, 1926. Performers: Mme. Hilda Roosevelt, and Padeloup Orchestra, conducted by Rhené-Baton.
- GRASSI, E. C.—Les Sanctuaires. March 27, 1926. Performers: Colonne Orchestra, conducted by Gabriel Pierné.
- GRETCHANINOV—Deux Mélodies. February 13, 1926. Performers: Nina Kochetz, and Lamoureux Orchestra, conducted by Paul Paray.
- GUILLON-VERNE, Cl. — Eskualleria. March 27, 1926. Performers: Padeloup Orchestra, conducted by Rhené-Baton.
- HAHN, Reynaldo—La Reine de Sheba. March 6, 1926. Mme Monsey; MM. Endrèze, Narcon, Oger; Chorus of men; Colonne Orchestra, conducted by the Composer.
- HASSE—Air d'Ezio. April 30, 1926. Performers: Mme. de Gonitch; Orchestra conducted by M. Raugel.
- HAYDN—Marche Turque pour Musique Militaire. First audition in Paris, May 26, 1926. Performers: Orchestre Philharmonique de Paris, conducted by Rudolph Nilius.
- HINDEMITH, Paul—Concerto. First audition in Paris, June 12, 1926. Performers: Symphony Orchestra, conducted by Serge Koussevitzky.
- HOLST, Gustav—The Planets. First audition in Paris, June 5, 1926. Performers: Lamoureux Orchestra, conducted by Frank Waller.
- HONEGGER, Arthur—Le Dit des Jeux du Monde. March 24, 1926. Performers: Straram Orchestra, conducted by Walther Straram.

- IBERT, Jacques—Féerie. December 6, 1925. Performers: Colonne Orchestra, conducted by Gabriel Pierné.
- JEISSLER—Conte Légendaire. March 27, 1926. Performers: Maurice Maréchal, and Colonne Orchestra, conducted by Gabriel Pierné.
- KALOMIRIS—Iambes et Anapestes. April 24, 1926. Performers: Mme. Phocas; M. Voloninis; the Composer. Le Colporteur. May 15, 1926. Performers: Mme. Maria Phocas, and Colonne Orchestra, conducted by Gabriel Pierné. Rapsodie Grecque. April 3, 1926. Performers: Colonne Orchestra, conducted by Gabriel Pierné.
- LAPARRA, Raoul—Rythmes Espagnols. March 14, 1926. Performers: Colonne Orchestra, conducted by Gabriel Pierné.
- LEVIDIS—Sirène and O Tout-Puissant. May 15, 1926. Performers: M. Ernest Bauer and Colonne Orchestra, conducted by Gabriel Pierné.
- MARSICK—Fragments From Second Scene of First Act of Opera "Lara." March 21, 1926. Performers: M. Defranne, and Colonne Orchestra, conducted by Gabriel Pierné.
- MARSICK, A.—Poème Symphonique and Stèle Funéraire. January 9, 1926. Performers: Lamoureux Orchestra, conducted by Paul Paray.
- MIGOT, Georges—La Fête chez la Bergère. November 21, 1925. Performers: Padeloup Orchestra, conducted by Albert Wolff. Suite en Cinq Parties. November 14, 1925. Performers: Mme. Yvonne Astruc, and Lamoureux Orchestra, conducted by Paul Paray.
- MIHALOVICI—Introduction et Mouvement Symphonique. March 18, 1926. Performers: Orchestra, conducted by Walther Straram.
- MILHAUD, Darius—Saudades de Brazil. January 10, 1926. Performers: Colonne Orchestra, conducted by Gabriel Pierné.
- MOZART—Danses Allemandes. November 4, 1926. Performers: Orchestre Philharmonique, conducted by Bernard Tittel. Concerto. December 6, 1925. Performers: M. André Lévy, and Orchestre de Paris, conducted by Georges de Lausnay. Symphony in A. First audition in Paris, May 26, 1926. Performers: Orchestre Philharmonique de Paris, conducted by Rudolph Nilius.
- OBOUHOW—Préface du Livre de Vie. June 3, 1926. Performers: Mmes. Louise Matha, MM. Braminow, Kerner; Symphony Orchestra, conducted by Serge Koussevitzky.
- OSWALD—Andante and Variations. March 20, 1926. Performers: Mlle. de Castro, and Colonne Orchestra, conducted by Gabriel Pierné. Symphony. March 7, 1926. Performers: Colonne Orchestra, conducted by Gabriel Pierné.
- PENAU, Roger—Dryades et Centaures. March 7, 1926. Performers: Lamoureux Orchestra, conducted by Paul Paray.
- PETRIDIS—Danse de Kleffes; Prélude de Zemfira. May 15, 1926. Performers: Colonne Orchestra, conducted by Gabriel Pierné. Berceuse and Le Petit Vaisseau. May 15, 1926. Performers: Mme. Maria Phocas, and Colonne Orchestra, conducted by Gabriel Pierné.
- RIETTI, V.—L'Arche de Noë. January 21, 1926. Performers: Orchestra, conducted by Walther Straram.
- ROUSSEL, Albert—Second Suite from "Padmâvati." January 24, 1926. Performers: Colonne Orchestra, conducted by Gabriel Pierné.
- SAMAZEUILH, G.—Naiades au Soir. October 18, 1925. Performers: Lamoureux Symphony Orchestra, conducted by Paul Paray.
- SAUXREZIS, A.—Le Vitrail. October 25, 1925. Performers: Orchestre de Paris, conducted by Georges de Lausnay.
- SCHMITT, Florent—Danse d'Abisag. January 24, 1926. Performers: Lamoureux Orchestra, conducted by Paul Paray.
- STECK, Aimé—L'Embarquement pour Cythère. November 28, 1925. Performers: Colonne Orchestra, conducted by Gabriel Pierné.
- STOJOWSKI, Sigismond—Rapsodie Symphonique. October 31, 1925. Performers: the Composer and Colonne Orchestra, conducted by Gabriel Pierné.
- STRAUSS, J.—Musique du Ballet du "Chevalier Pazman." First audition in Paris, May 26, 1926. Performers: Orchestre Philharmonique de Paris, conducted by Rudolph Nilius.
- SVENDSEN, Johan—Sigurn Slembe. First audition in Paris, May 11, 1926. Performers: Orchestra of the Société des Concerts du Conservatoire, conducted by M. O. Kielland.

- TANSMAN, Alexander—Concerto. May 27, 1926. Performers: the Composer as soloist; Symphony Orchestra, conducted by Serge Koussevitsky.
- TSCHAIKOWSKY — Fifth Symphony. First audition in Paris, June 19, 1926. Performers: Lamoureux Orchestra, conducted by Frank Waller.
- TREPARD, E.—Crépuscule and Défilé Carnavalesque. January 30, 1926. Performers: Colonne Orchestra, conducted by Gabriel Pierné.
- VARVOGLIS—Panighyri. May 15, 1926. Performers: Colonne Orchestra, conducted by Gabriel Pierné.
- VIERNE, Louis—Fantaisie. April 2, 1926. Performers: José Iturbi, and Lamoureux Orchestra, conducted by Paul Paray.
- VOORMOLEN—Baron Hopp Overture. January 9, 1926. Performers: Orchestre Philharmonique, conducted by Van Raalte.
- WACHMEISTER, R.—Le Glas. January 17, 1926. Performers: M. Murano, and Orchestre de Paris, conducted by Georges de Lausnay.
- WAELE—MUNCK—Suite d'Orchestra. December 6, 1925. Performers: Orchestre de Paris, conducted by the Composer.
- WETZLER, H. H.—Visions. June 6, 1926. Performers: Lamoureux Orchestra, conducted by M. Skalski.
- WOLFF, Albert—Mirages. February 20, 1926. Performers: Pasdeloup Orchestra, conducted by the Composer, with Mme. Cohen as soloist.
- WOLLETT, H.—Les Amants Byzantins. January 10, 1926. Performers: Lamoureux Orchestra, conducted by Paul Paray.
- CASADESUS, Robert—Trio. June 4, 1926. Performers: Mmes. Grovlez, F. and M. Monnier.
- CASELLA, Alfredo—Concerto February 10, 1926. Performers: Vandelle Quartet.
- CASINIERE, Y. de la—Sonatina. February 6, 1926. Performers: MM. Webster and Debonnet.
- DERE, Jean—Trois Pièces. February 10, 1926. Performers: Vandelle Quartet.
- ELWELL, H.—Quintet. February 27, 1926. Performers: MM. V. Gentil, Ed. Bruntschu, P. B. Brun, A. Levy, and the Composer.
- FALLA, Manuel de—Psyché. December 2, 1925. Performers: Mme. Alvar, Mlle. Laskine, M. Fleury.
- GARETTA—Conata. March 3, 1926. Performers: Mlle. le Duc, M. Galvez.
- GRUENBERG — Quartet. December 7, 1926. Performers: "Pro Arte" Quartet.
- GUDENIAN — Trois Danses Orientales. May 26, 1926. Performers: Casadesus Harp Quartet.
- HENNESSY, Swan—Sérénade for String Quartet. December 27, 1925. Performers: Loiseau Quartet.
- HINDEMITH, Paul—Sonata, Opus 11, No. 4. January 13, 1926. Performers: Mlle. S. Veltz, M. Neuberth.
- KOECHLIN, Charles—Sonata. January 13, 1926. Performers: Mme. Fleury-Moncha-blon, M. Cahuzac.
- LARMANJAT—Scherzo. May 26, 1926. Performers: Casadesus Harp Quartet.
- LEVIDIS—Divertissement, Opus 25. April 28, 1926. Performers: Paul Brun and Dixtuor Eolien.
- MALIPIERO—Ricercari. March 4, 1926. Performers: Chamber Orchestra, conducted by Walther Straram.
- MARTIN, Franck—Trio. April 19, 1926. Performers: MM. Antal, Reculard, and the Composer.
- MAUGUE—Deux Pièces Pour Harpe Chromatique. January 20, 1926. Performer: Mlle. Stell.
- MIGOT, Georges—Deux Stèles de Segalen. April 24, 1926. Performers: Mme. Greslé; Mlles. Laskine, Chailley-Bert; M. Delmas; conducted by the Composer.
- Ordre au Soleil. December 2, 1926. Performers: Mme. Greslé, Mlles. Laskine, Chailley-Bert; MM. Delmas-Bous-Sagnol and X. Trois Mélodies (Nuit sur la

Chamber Music

- ANTHEIL, George—String Quartet. May 5, 1926. Performers: Kretzly Quartet.
- BARBILLION, J.—La Tristesse de Pan. March 13, 1926. Performers: MM. G. de Mulder, Portré; Mme. Genvrier; Barbillion Quartet.
- BERTELIN, A.—Trio. February 27, 1926. Performers: MM. V. Gentil, A. Levy, and J. Gentil.
- BORNE, Fernand le—Quintet. April 15, 1926. Performers: Crinière Quartet and Mme. Weil.
- CASADESUS, Henri — Divertissement. May 26, 1926. Performers: Casadesus Harp Quartet.

- Lande, Chanson, Image). March 14, 1926. Performer: Mme. Gabrielle Gills, soprano.
- MILHAUD, Darius—Création du Monde. May 6, 1926. Performers: M. Clément Doucet, and String Quartet. Seventh Quartet. December 7, 1926. Performers: Pro-Arte Quartet.
- ORLANDINI—Aria. December 12, 1925. Performers: Mme. Rauney, MM. Borrel, Fizet, Guilloux.
- PILLOIS, Jaques—Cinq Haïkaï. January 9, 1926. Performers: Quintette Instrumental de Paris.
- PLE, Simone—Ts'in-Pao. April 15, 1926. Performers: M. Paul Parmentier, Guilevitch Quartet, E. Lambert (horn); conducted by the Composer.
- PONIRIDY, G.—Le Chant de l'Emigré. June 4, 1926. Performers: Mlle. Babai-an; MM. Plaquez Harsanyi, Severius, Montchal, Cambo; Mme. Robin; conducted by the Composer.
- REINACH, Léon—Sonata. March 13, 1926. Performers: Mlles. Lefébvre and Demirgian.
- REMY, J.—Quintet. March 4, 1926. Performers: Loiseau Quartet.
- REUTER, Saga—Second String Quartet, Opus 43. October 8, 1925. Performers: Mlles. de Turrique, Mousel; MM. Van den Handenhuyse, Martelet.
- ROHOZINSKI, L.—Quatre Pièces. April 15, 1926. Performers: Mlle. Laskine, M. René Leroy.
- ROUSSEL, Albert—Sérénade. October 15, 1925. Performers: Quintet Instrumental de Paris.
- ROUSSEL, Albert—Sonata. October 15, 1925. Performers: Mme. Caffaret, M. Asselin.
- SCMITT, Florent—Lied et Scherzo. December 5, 1925. Performers: Paul Baze-laïre, Colonne Orchestra instrumentalists.
- SOHY, Ch.—Triptyque Champêtre. January 9, 1926. Performers: MM. Le Roy, Jamet, Bas, Grout, Boulmé.
- TCHEREPNINE, Alexander—Concerto da Camera. December 16, 1925. Performers: MM. Darrieux, Portré, Mme. Darrieux.
- TCHEREPNINE, Alexander—Trio. February 6, 1926. Performers: MM. Arnal, Schricke, Tcherepnine.
- THOMSON, Virgil—Sonata d'Eglise. May 5, 1926. Performers: MM. Ginot, Verney, Derémy, Chaine, Lafosse; conducted by Chester Mac Key.
- VILLA-LOBOS—Quartet. December 7, 1925. Performers: [Pro-Arte] Quartet.
- WURMSER, Lucien—Guirlandes. March 20, 1926. Performer: Mlle. Delcourt.

NEWSPAPERS AND THEIR MUSIC CRITICS

(Unless otherwise stated, these newspapers are issued daily.)

- ACADEMIE INTERNATIONALE DES BEAUX-ARTS—9, rue de Presbourg (XVI). Organ of the Maison de l'Amérique Latine. Monthly.
- ACTION FRANCAISE, L'—14, rue de Rome (VIII).
- ANNALES POLITIQUES ET LITTÉRAIRES—5, rue La Bruyère (IX). Critic: Albert Dayrolles.
- CARNET CRITIQUE, Le—10, rue Linne (V). Critics: André Marot, André Coeuroy, Pierre Lasserre.
- CARNET DE LA SEMAINE, Le—35, rue de Châteaudun (IX).
- COMOEDIA — 51, rue Saint-Georges (IX). Critics: Raymond Charpentier, Nadia Boulanger, Georges Linor, Paul le Flem, André Levinson, Pierre Chappelle.
- CONFERENCIA—5, rue la Bruyère (IX). Fortnightly.
- CONNAISSANCE, La—9, Galerie de la Madeleine (XVIII). Critic: René Doyon. Monthly.
- CONTRAT SOCIAL, Le—128, rue du Mont-Cenis (XVIII). Critic: René Nalet. Fortnightly.
- CORRESPONDANT, Le—31, rue Saint-Guillaume (VII). Critic: Maurice Brilant. Fortnightly.
- CHICAGO TRIBUNE—5, rue Lamartine (IX). Critic: Irving Schwerké.
- CRAPOUILLOT, Le—3, Place de la Sorbonne (V). Critic: L. Mainssieux. Fortnightly.
- DAILY MAIL—36, rue du Sentier (II).
- ECHO DE PARIS, L'—6, Place de l'Opera (IX). Critic: Adolphe Boschot.
- ECLAIR, L'—10, rue du Faubourg Montmartre (IX). Critics: Charles Pons, Roland-Manuel.

- EMULATION FRANCAISE, L'—31, rue du Ponceau, Châtillon, près Paris. Critic: Gustave Mouchet.
- ERE NOUVELLE, L'—53, rue de Rome (VIII). Critic: Jean Poueigh.
- EVE—30, rue de Provence (IX). Critic: Paul Abram. Weekly.
- EXCELSIOR—20, rue d'Enghien (X). Critic: Emile Vuillermoz.
- FEMINA—90, Avenue des Champs-Elysées (VIII). Critic: Robert Ochs.
- FIGARO, Le—26, rue Drouot (IX). Critics: André Messager, Robert Brussel, Montaudran, Stan Golestan.
- GAULOIS, Le—2, rue Drouot (IX). Critic: Louis Schneider.
- GAZETTE DES BEAUX-ARTS, La—106, Boulevard Saint-Germain (VI). Critic: René Brancœur.
- HUMANITE, L'—142, rue Montmartre (II). Critic: Georges Chennevière.
- ILLUSTRATION, L'—12, rue Saint-Georges (IX). Critic: R. de Beauplan.
- INFORMATION, L'—10, Place de la Bourse (II). Critic: Louis Schneider.
- INTRANSIGEANT, L'—100, rue Réamur. Critics: Gustave Bret, René Bizet.
- JOURNAL, Le—100, rue de Richelieu. Critic: André Gresse.
- JOURNAL DES DEBATS, Le—17, rue des Prêtres - Saint-Germain-l'Auxerrois (I). Critic: Adolphe Jullien.
- LANTERNE, La—24, Boulevard Poissonnière (IX). Critic: Louis Vuillemin.
- LIBERTE, La—111, rue Réamur (II). Critic: Robert Désarneau.
- LIBRE PAROLE, La—9, rue Peletier (IX). Critic: Jean Draut.
- MATIN, Le—2, Boulevard Poissonnière (IX). Critic: Alfred Bruneau.
- MERCURE DE FRANCE, Le—26, rue de Condé (VI). Critic: Jean Marnold. Fortnightly.
- MODE NATIONALE, La — 94, rue d'Alésia (XIV). Critic: Paul Chambrey. Monthly.
- MONDE ILLUSTRE, Le—13, Quai Voltaire (VII). Critic: M. Fournier.
- NEW YORK HERALD—49, Avenue de l'Opéra (II). Critic: Louis Schneider.
- NOUVELLE REVUE, La—80, rue Taitbout (IX). Fortnightly.
- NOUVELLE REVUE CRITIQUE, La—16, rue José Maria de Hérédia (VII). Critics: Simon Renard-Planquette, André Marot.
- OEUVRE, L'—9, rue Louis-le-Grand (II). Critic: Raoul Brunel.
- OPINION, L'—7, rue Geoffroy-Marie. Critic: Henry Bidou.
- PARIS MIDI—5, rue Lamartine (IX). Critics: André Coeuroy, André Schaeffner.
- PARIS PLAISIRS — 12, rue Georges-Berger (VII). Critic: Aymée Ulysse. Monthly.
- PARIS SOIR—11, Boulevard Montmartre (IX). Critics: Pioch, Vuillemin.
- PARIS TIMES — 33, rue Jean-Jacques Rousseau.
- PETIT JOURNAL, Le—61, rue Lafayette (IX). Critic: Paul Dambly.
- PETIT PARISIEN, Le—16, rue d'Enghien (X). Critic: Fernand Le Bornée.
- PEUPLE, Le—67, Quai de Valmy (X). Critic: M. Achard.
- POPULAIRE, Le—12, rue Feydeau (II). Critic: François Crucy.
- PRESSE, La—144, rue Montmartre (II). Critic: F. Casadesus.
- QUOTIDIEN, Le—5, rue du Dôme (XVI). Critic: Monsieur Courneuve.
- RADICAL, Le—2, rue des Petits-Pères (II). Critic: André Bloch.
- REPUBLIQUE FRANCAISE, La — 21, Boulevard Montmartre (II). Critic: Maurice Bex.
- REVUE BLEUE, La—286, Boulevard Saint-Germain (VII). Critic: Adolphe Boschot.
- REVUE DES BEAUX-ARTS, La—96, rue Lafayette (X). Critic: Paul d'Argenay. Fortnightly.
- REVUE DES DEUX MONDES, La—15, rue de l'Université (VII). Critic: Camille Bellaigue. Fortnightly.
- REVUE DE FRANCE, La—1, Avenue de l'Observatoire (VI). Critics: H. Raboud, de l'Institut, Louis Schneider. Fortnightly.
- REVUE DES JEUNES, La—3, rue de Luynes (VII). Critic: François Brun. Fortnightly.
- REVUE FRANCAISE, La—12, rue Auber (IX). Critic: René Brancour.
- REVUE HEBDOMADAIRE, La—8, rue Garancière (VI). Critic: Maurice Bex. Weekly.

REVUE DES INDEPENDANTS, La—103, Avenue de la Marne, à Asnières. Monthly.

REVUE LITTERAIRE ET ARTISTIQUE, La—46, rue de Bondy (X). Critic: Maurice Imbert.

REVUE MONDIALE, La—45, rue Jacob (VI). Critic: Gustave Samazeuilh. Fortnightly.

SOIR, Le—31, Avenue de l'Opéra (I).

TEMPS, Le—5, rue des Italiens (IX). Critic: Henry Malherbe.

VICTOIRE, La—24, Boulevard Poissonnière (IX). Critics: Paul Landormy, Louis Lespine.

VIE DES PEUPLES, La—10, Place Edouard VII (IX). Critic: E. Davy. Monthly.

AGENTS

AGENCE THEATRALE—62, Faubourg Saint-Martin (X).

BUREAU INTERNATIONAL DE CONCERTS—Kiesgen & Delaet, 47, rue Blanche (IX).

CONCERTS ARTISTIQUES—Jean Noceti, 11, Boulevard des Italiens (II).

DANDELLOT—83, rue d'Amsterdam (IX). DELGRANGE, F.—See "Office Mondial de Concerts."

DE VALMALETE, Marcel—45, rue La Boétie (VIII).

KAHN, Alexandre—11, Boulevard des Italiens (II).

KIESGEN, Ch., and DELAET, E. C.—See Bureau International des Concerts.

MUSICA (Société Française de Concerts et Théâtre)—Montpellier, P., 31 rue Tronchet (VIII).

OFFICE DE PLACEMENT GRATUIT (Official Theatrical Agency, created by the City of Paris and the Department of the Seine)—Employment Bureau for Dramatic and Lyric Artists, 23, rue d'Argenteuil (I); Employment Bureau for Music Hall and Cinema Artists, 38, Boulevard de Sébastopol (IV); Employment Bureau for Musicians, 2 ter, rue de la Jussienne (II).

OFFICE CENTRAL DE CONCERTS—14, rue de l'Abbaye (IV).

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OFFICE MUSICAL FRANCAIS — 12, Place d'Anvers (IX).

CONCERT HALLS

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ERARD—13, rue du Mail (II). 650 places.

GAVEAU—45-47, rue la Boétie (VIII). 1,200 places.

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GUIDE DU CONCERT (SALLE DU)—20, Avenue de l'Opéra (II). 200 places.

HOTEL MAJESTIC (SALLE DE L')—19, Avenue Kléber (XVI).

JOURNAL (SALLE DU)—100, rue de Richelieu (II). 350 places.

MALAKOFF—56 bis, Avenue Malakoff (XVI). 450 places.

MOZART—70, rue de l'Assomption (XVI). 300 places.

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OPERA (PARIS)—Place de l'Opéra (IX). 2,200 places.

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(Vocal and Instrumental)

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DOUBLE QUINTETTE DE PARIS (LE) — 34, rue de Laborde (VIII).

NOUVEAU DIXTUOR A CORDES — Conductor: Charles Laurent. Management: Marcel de Valmalète. 45, rue de la Boétie (VIII).

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QUINTETTE INSTRUMENTAL DE PARIS—MM. R. Le Roy, René Bas, Pierre Grout, R. Boulmé, P. Jamet. 34, rue de Laborde (VIII).

SEPTUOR HENRIQUEZ DE SOUZA—35, rue de la Tombe-Issoire (XIV).

SOCIETE DES INSTRUMENTS ANCIENS—Founded by Henri Casadesus in 1901. Members: Marius Casadesus, quinton; Mme. Lucette Casadesus, viole de gambe; Henri Casadesus, viole d'amour; Maurice Devilliers, basse de viole; Mme. Régina Patorni, clavecin; Mme. M. L. H. Casadesus, harp, lute. Maison Pleyel, 22, rue Rochecouart (IX). Manager: Henri Casadesus, 2, rue de Steinkerque (XVIII).

SOCIETE DES INSTRUMENTS A VENT—Founded in 1879 by Taffanel. Members: Ph. Gaubert, Réne Le Roy, flute; Louis Bas, Myrtil Morel, hautbois; Aug. Périer, Achille Gras, clarinette; Jules Vialet, Jean Pénable, horn; Léon Letellier, Ed. Hénon, bassoon; Lucien Wurmser, pianist. 34, rue de Laborde (VIII).

SOCIETE MODERNE D'INSTRUMENTS A VENT—Founded in 1895. Members: MM. Louis Fleury, Gaudart L. Bauduin, L. Cahuzac, R. Lamorlette, H. Delacroix, F. Entraigue, Ch. Levasseur, G. Hermano, G. Dhérin, Edouard Garès. Chez M. Louis Fleury, secrétaire, 13, rue Mignard (XVI).

SOCIETE VIOLE ET CLAVECINS—Members: Mme. Pauline Aubert, clavecin; M. Marcel Durand, viola; M. Emile Macon, viola and viole d'amour; M. Alfred Zighera, bass-viol and viole de gambe. 5, rue Adolphe-Focillon (XIV).

TRIO CASADESUS—Robert Casadesus, Marius Casadesus, Maurice Maréchal. 35 and 54 rue Notre-Dame-de-Lorette (IX).

TRIO DE PARIS—Mmes. Yvonne Astruc, Marg. Caponsacchi, Mad. de Valmalète. Manager: Marcel de Valmalète, 45, rue La Boétie (VIII).

TRIO LAZARUS—30, rue de Pétrograd (VIII).

TRIO VERDEVOYE-HEUCLIN—Mmes. Verdevoye-Heuclin, R. Guillemot, M. Bidegaray. 77, rue Caulaincourt (XVIII).

TRIO VOCAL COECILIA—Mmes. Cécile Winsback, Paule Emile-Macon, Jeanne Swilling. 15, rue Lemer cier (XVII).

TRIO VOCAL DE LA SCHOLA CANTORUM—MM. P. Gilbert, M. Tremblay, C. Gébélín. 48, rue Didot (XIV).

CONDUCTORS

BUSSER, Henri—5, rue Eugène-Delacroix (XVI). French.

CASADESUS, Francis—3, rue Crétet (IX). French.

DE LAUSNAY, Georges—59, rue Boissière (XVI). French.

FRIGARA, Maurice—39 bis, Boulevard Barbes (XVIII). French.

GAUBERT, Philippe—81, rue Laugier (XVII). French.

GOLSCHMANN, Vladimir — 11, rue Schoelcher (XIV). French.

GRASSI, E. C.—31, rue Meslay (III). French.

GROVLEZ, Gabriel—7, rue Boursault (XVII). French.

HAHN, Reynaldo—41, rue Saint-Roch. (I). French.

INDY, Vincent d'—7, Avenue de Villars (VII). French.

INGHELBRECHT, D. E.—30, rue des Dames (XVII). French.

JACOBS, Albert — Trianon - Lyrique. French.

KOUSSEVITZKY, Serge—8, rue Conseiller-Collignon (XVI). Russian.

LOICQ, Léon—144, Avenue Parmentier. French.

MESSAGER, André—103, rue Jouffroy (XVII). French.

MONTEUX, Pierre—8, rue Denis-Poisson (XVII). French.

OBERDOERFFER, Paul—40, rue Dulong (XVII). French.

PARAY, Paul—2, rue Moncey (IX). French.

PIERNE, Gabriel—8, rue de Tournon (VI). French.

RHENE-BATON—40, rue des Ecoles, Chatou (Seine-et-Oise). French.

RUHLMANN, Francois—31 bis, rue Campagne-Première (XIV). French.

STRARAM, Walther—45, rue la Boétie (VIII). French.

TOUCHE, Francis—25, Boulevard de Strasbourg (X). French.

WOLFF, Albert—92, Boulevard Malesherbes (VIII). French.

PIANISTS

- ADAM-HUON, Mme.—24, rue Morère (XIV). French.
- ALEXANDRE GEORGES, Bernadette—86, rue du Rocher (VIII). French.
- AMOUR, Maurice—18, rue Spontini (XVI). French.
- ANDOLFI, Godfrey—24, Avenue d'Orléans (XIV). Italian.
- ANDRE-LEVY—9, rue Bleue (IX). French.
- ANDRIEU, Georgette—21, rue du Marché Neuilly-sur-Seine (Seine). French.
- ASSO, Marie Louise—13, rue de Passy (XVI). French.
- AUBERT, Louis—139, Boulevard Péreire (XVII). French.
- BALTUS-JACQUARD, Mme.—1, rue Jacob (VI). French.
- BARBILLION, Mlle. Jeanne—24, Avenue de l'Observatoire (XIV). French.
- BARTHELEMY, Mlle. Suzanne—1 rue Auguste-Maquet (XVI). French.
- BASTIDE, Paul—50, rue Damrémont (XVIII). French.
- BATALLA, Jean—19, rue Turgot (IX). French.
- BATTAILLE, Mme. Roger-Miclos—4, rue Francisque-Sarcey (XVI). French.
- BAZELAIR, Mme. Paul—181, rue de la Pompe (XVI). French.
- BERANGER—56, rue Alexandre-Dumas (XI). French.
- BERNARD, Georges—149, rue de Rennes (VI). French.
- BERTELIN, Albert—12, rue Alphonse-de-Neuville (XVII). French.
- BLOIS, Pierre—25, rue de Douai (IX). French.
- BLONDEL, Simone—241, rue Saint-Jacques (V). French.
- BONNET—8, rue Caplat (XVIII). French.
- BORCHARD, Adolphe—5, Place Péreire (XVII). French.
- BOURIELO, Francois—Villa des Arts, Pavillon 4, 15, rue Hégésippe-Moreau (XVIII). French.
- BOUTET DE MONVEL—265, rue Saint-Honoré (I). French.
- BOYNET, Mlle. Emma—48, Avenue de Neuilly, Neuilly-sur-Seine. French.
- BRAILOWSKY, Alexandre—31, rue de Tocqueville (XVII). Russian.
- BRANCOUR, R.—8, rue Nicolas-Charlet (XV). French.
- BRARD, Mlle. Mad.—15, Boulevard des Batignolles (IX). American.
- CAREMBAT, Mme.—31, rue Boissy-d'Anglas (VIII). French.
- CASADESUS, Mme. Francis—3, rue Crétet (IX). French.
- CASADESUS, Robert—54, rue Vaneau (VI). French.
- CASANOVA, Edmond—74, rue Castagnary (XV). French.
- CHAIGNEAU, Mme. Thérèse—26, rue Vaneau (VI). French.
- CHAILLEY-BERT, Mlle. Jeanne—9, rue Brown-Séguard (XV). French.
- CHAILLEY-RICHEZ, Mme. Celiny—18, rue Guersant (XVII). French.
- CHAMINADE, Mme.—37, Boulevard du Midi, Le Vésinet. French.
- CHAPUIS, Marcel—38, rue de Bondy (X). French.
- CLOEZ, Gustave—3, rue Turgot (IX). French.
- CORTOT, Alfred—79, Avenue Henri-Martin (XVI). French.
- D'ALEMAN, Mme. M.—6, Avenue Parmentier (XI). French.
- DANDELOT, Georges—17, rue de Liège (IX). French.
- DARRE, Jeanne Marie—26, rue de Navarin (IX). French.
- DE CASTRO, Mlle.—11, rue d'Astorg (VII). French.
- DECOUR, Mlle.—26 bis, rue François 1er (VIII). French.
- DECREUS, Camille—47, rue Boursault (XVII). and 2, Place d'Armes, Fontainebleau. French.
- DEHELLY, Mlle. Geneviève—13, Boulevard de Batignolles (VIII). French.
- DELACROIX, Auguste—5, rue Ballu (IX). French.
- DELACROIX, Maurice—15, rue Lemer-cier (XVII). French.
- DE LA FUENTE, Mme.—32, rue Fontaine (IX). French.
- DEL COURT, Mlle. Marguerite—37, rue Pétrograd (VIII). French.
- DEL PUEYO—28, rue Philippe de Girard (X). Spanish.

- DE PACHMANN, Lionel—199 bis, Boulevard Saint-Germain (VII). French.
- DE RADWAN—107, rue de l'Université (VII). French.
- DE SANZEWITCH, Tatiana—9, rue des Lions (IV). Russian.
- DE SAUNIERES, Paul—14, rue des Ecoles (V). French.
- DE SOUZA-LIMA, J.—12, rue du Delta (IX). Brazilian.
- DOLMETSCH—120, Avenue du Roule, Neuilly-sur-Seine. French.
- DORFMAN, Hania—41, rue Victor-Massé (IX). French.
- DU CARP, Magdeleine (Marie Magdeleine Dufour)—11, rue Belloni (XV). American.
- DYGAT, Sigismond—7, rue Francois-Copée (XV). Polish.
- ETLIN, Henri—82, rue du Ranelagh (XVI). French.
- FAURE, Maurice—9, Boulevard Périer (XVII). French.
- FERTE, Armand—9 bis, rue Demours (XVII). French.
- FLAGNY, Lucien Grou de—25, rue de la Tour (XVI). French.
- FONTAINE, Edward—30, rue le Peletier (IX). French.
- FOURDRAIN, Emile—100, rue Lepic (XVIII). French.
- GAILLARD, Francois Marie—39, Boulevard du Château, Neuilly-sur-Seine. French.
- GALEOTTI, César — 9, rue d'Artois (VIII). French.
- GILLE, Victor—62, rue Jouffroy (XVII). French.
- GIL-MARCHEX, Henri—4, rue Michel-Ange (XVI). French.
- GINESTE, Mme. Marthe—10, rue Lauriston (XVI). French.
- GIRAUD, Mme.—30, rue du Mont-Cenis (XVIII). French.
- GOLSCHMANN, Boris—18, rue d'Edimbourg (VIII). French.
- HERRENSCHMIDT, Mlle.—6 rue Daubigny (XVII). French.
- HERR-JAPY, Yvonne—4, rue Francisque-Sarcey (XVI). French.
- HESS, Thécia, see Thécia Hess, Mlle.
- HOROWICZ, Marcel—9, rue Chernoviz (XVI). Russian.
- HURE, Jean—25, rue Fourcroy (XVII). French.
- IBERT, Jacques—149, Boulevard Périer (XVII). French.
- INFANTE, Manuel—133, Boulevard Saint-Germain (VI). Spanish.
- ITURBI, José—6, Villa Blaise-Pascal, Neuilly-sur-Seine. Spanish.
- JACOB, Georges—56, rue Raynouard (XVI). French.
- JACQUINOT, Marcel—38, rue de Billancourt (XVI). French.
- KARTUN, Léon—12, rue Philibert-Delorme (XVII). French.
- LA CANDELA, Mlle. Mad.—18, rue du Tintoret, Asnières, Seine. Soloist at the
- LANDOWSKA, Mme. Wanda—12, rue Lapeyrère (XVIII). Polish.
- LAPARRA, Raoul—13, rue de l'Abbaye (VI). French.
- LAUSNAY, Georges de—59, rue Boisseière (XVI). French.
- LAWTON, Ralph—44, rue Jacob (VI). American.
- LEBRUN, Léon—92, rue Amelot (XI). French.
- LEONARDI, Léonidas—20, rue Notre-Dame-de-Lorette (IX). French.
- LEROUX, Félix—44, rue Damrémont (XVIII). French.
- LESCHETIZKY, Mme. G.—5 bis, rue Agar (XVI). Polish.
- LEVEQUE, Albert—1, rue de la Vége (XII). French.
- LEVY, Ernst—38, Boulevard du Château Neuilly-sur-Seine. Swiss.
- LEVY, Lazare—3, rue du Midi, Neuilly-sur-Seine. French.
- LONG, Mme. Marguerite de Marliave—18, rue Fourcroy (XVII). French.
- LORTAT, Robert—17, rue Saint-Senoche (XVII). French.
- LOYONNET, Paul—71, Boulevard de Courcelles (VIII). French.
- LUCAS, Pierre—11, rue de Siam (XVI). French.
- McCOOLE, Paul—19, rue Visconti (VI). American.
- MOLIE, Mlle. Denyse—52, rue Jacob (VI). French.
- MORAND, Louis—15, Boulevard Lefebvre (XV). French.

MOREAU, Léon—131, Faubourg Saint-Denis (X). French.

NAT, Yves—61 bis, Boulevard Beauséjour (XVI). French.

NERINI, Emile—41, rue des Martyrs (IX). French.

NERINI, Emmanuel—23, rue des Martyrs (IX). French.

NIERKERK, Mme. Girod—18, Quai d'Orléans (IV). French.

NIN, Joaquin—27, rue Henri-Heine (XVI). Spanish.

OBERDOERFFER, Jean—38, rue des Abbesses (XVIII). French.

PANTHES, Mme. Marie—174, rue de Grenelle (VII). French.

PANZERA-BAILLOT, Mme. Magdeleine—24 bis, rue Greuze (XVI). French.

PHILIPP, Isid—24, Place Malesherbes (XVII). French.

PLANTE, M. Francis—à Saint-Avit, près Mont-de-Marsan. French.

PLE, Simone—14, rue de l'Amiral-Mouchez (XIV). French.

PREVOST, Marcel—22, rue Gay-Lussac (V). French.

REUSCHEL, Eugène—32, rue de Turenne (III). French.

RISLER, Edouard—45, rue de Lisbonne (VIII). French.

ROBINOVITCH, Clara—62, rue des Vignes (XVI). Roumanian.

ROGER-MICLOS — see Bataille, Mme.

RUBINSTEIN, Arthur — Agence de Valmalète, 45, rue la Boétie (VIII). Russian.

RUMMEL, Walter — Claridge Hotel, London W. American.

SALOMON, Mlle. Germaine—71, rue Louis-Blanc (X). French.

SANZEWITCH, Mlle. de—see De Sanzévitch, Mlle. Tatiana.

SCHAVELSON, Mlle. Elsa—12 bis, Avenue Mac-Mahon (XVII). French.

SCHMITZ, E. Robert—3, Square du Champ-de-Mars (XV). French.

SERVAIS, Maurice—29, Avenue de Suffren (XVII). French.

SHATTUCK, Arthur—96, Avenue des Ternes (XVII). American.

SINGERY, Gaston—2, rue d'Auteuil (XVI). French.

SOULAGE, Mlle. Marcelle—4, rue Nouvelle (IX). French.

SOUZA-LIMA—See De Souza-Lima.

SPENCER, Eleanor—5, rue Villaret-de-Joyeuse (XVII). American.

STAUB, Victor — 27, rue Fourcroy (XVII). French.

SUZIE WELTY, Mlle.—39, rue d'Amsterdam (VIII). French.

TAGLIAFERRO, Mlle. Magdalena — 5, Avenue du Colonel-Bonnet (XVI). South American.

TCHEREPNINE, Alexandre — 9, rue Férou (VI). Russian.

THECLA HESS, Mlle.—3, Place Thiers, Le Raincy (Seine-et-Oise). French.

VALMALETE, Mlle. Madeleine de—7, rue Pajou (XVI). French.

VAVIN, Ernest—7, rue Ferdinand-Fabre (XV). French.

VIDAL, Henri—46, rue de Moscou (VIII). French.

VIDAL, Paul—36, rue Ballu (IX). French.

VINES, Ricardo—4 bis, rue du Sergent-Hoff (XVII). Spanish.

WEBSTER, Beveridge—100, rue d'Assas (VI). American.

WORMSER, André—83, rue Demours (XVII). French.

WURMSER, Lucien—5, rue Pierre-Haret (IX). French.

YOVANOVITCH, J.—80, rue de l'Université (VII). Russian.

VIOLINISTS

ALEXANDRESCO, Georges—8, rue des Fermiers (XVII). Roumanian.

ALLARD, René—104, Boulevard Richard-Lenoir (XI). French.

ANDOLFI, Argeo—62, Avenue de Clichy (XVIII). Italian.

ASSELIN, André—13, rue de Seine (VI). French.

ASTRUC, Mme. Yvonne—96, Avenue de Villiers (XVII). French.

AUBER, Léon—10, rue Germain-Pilon (XVIII). French.

AUBERT, Louis—14, rue Darcet (XVII). French.

- AUDIER, Fernand—38, rue Dombasle (XV). French
- AUVERGNE, Henri—127, rue de la Chapelle (XVIII). French.
- BACHELET, Paul—5, rue Béliador (XVII). French.
- BACHMANN, Alberto—203, Boulevard Péreire (XVII). French.
- BAILLY, Albert—226, rue de Tolbiac (XIII). French.
- BAILLY, Georges—87, rue La Fontaine (XVI). French.
- BAILLY, Maurice—226, rue de Tolbiac (XIII). French.
- BASQUE, André—5, rue de Sèvres, Boulogne-sur-Seine. French.
- BASTIDE, Edmond—11, rue Duperré (IX). French.
- BAUGE, Alfred—6, rue de Paradis (X). French.
- BAZIN, Pierre—4, rue Antoinette (XVIII). French.
- BELLANGER, Lucien—19, rue des Halles (I). French.
- BENEDETTI, René — 57, Boulevard Barbès (XVIII). Italian.
- BERTHELIN, Pierre—10, Avenue de la Tour, Chelles. French.
- BERTHIER, Pierre—57, rue Fessart, Boulogne-sur-Seine. French.
- BERTRAND, Léon—10, rue Vaucanson, Pantin, Seine. French.
- BLOCH, Henri — 7, rue Lapeyrère (XVIII). French.
- BLONDEL—31, rue de Bellechasse (VII). French.
- BORREL, Eugène—99, rue du Cherche-Midi (VI). French.
- BOUCHER, Henri—25, rue Turgot (IX). French.
- BOUILLON, Gabriel — 26, Place du Marché-Saint-Honoré (I). French.
- BOZZA, Eugenio—18, rue Saint-Sulpice (VI). French.
- BRUNTSCHWIG, Dany—105, rue Lamarck (XVIII). French.
- BURGAT, Hippolyte—65, Faubourg du Temple (X). French.
- CANDELA, Mlle. Gilberte—10, Avenue Daumesnil (XII). French.
- CANTRELLE, W.—1, rue Gabrielle (XVIII). French.
- CAPET, Lucien — 12, rue Philibert-Delorme (XVII). French.
- CAPOULADE, François—17, rue Puteaux (XVII). French.
- CAREMBAT, Léon—31, rue Boissy d'Anglas (VIII). French.
- CASADESUS, M. et Mme. Marius—35, rue Notre-Dame-de-Lorette (IX). French.
- CHAPIUS, A.—84, rue des Tournelles (III). French.
- CHARPENTIER, Paul—35, rue Jean-Bart, Courbevoie. French.
- CHEMET, Renée—201, Boulevard Malesherbes (XVII). French.
- COSTA, Raoul—11 bis, rue Faraday (XVII). French.
- CRICKBOOM, Mathieu—236, rue du Faubourg-Saint-Honoré (VIII). French.
- D'AMBROSIO, Mme.—67, Avenue des Ternes (XVII). French.
- DANIEL, Raoul—8, rue Dupuytran (VI). French.
- DARRIEUX, Marcel—24, rue de l'Etoile (XVII). French.
- DEHELLY, Mlle. Madeleine—139, rue Lafayette (X). French.
- DOMERGUE, Charles—51, rue Blanche (IX). French.
- DUCLOS, René—18, rue Clairant (XVII). French.
- DUSHKIN, Samuel—38, rue Vaneau (VII). American.
- DUVERNOY, Marcel—2, rue Gaillard (IX). French.
- ELZON, Misha, chez M. Marcel Corfu—71, rue du 31 Décembre, Geneva. Polish.
- ENESCO, Georges—26, rue de Clichy (IX). Roumanian.
- ESPEJO, César—10, Avenue de la Gare, Argenteuil. Spanish.
- FACON, Jean—55, Quai d'Orsay (VII). French.
- FOL, Pierre—2, rue Mignet (XVI). French.
- FORESTIER, Albert—84, rue Damrémont (XVIII). French.
- FOURNIER, Clément—1, rue Neuve-de-Villier, Levallois-Perret. French.

- FOURNIER, Henri—36, Passage d'Hier (XVII). French.
- FOURNIER, Marc—19, rue Bleue (IX). French.
- FOURNIER, Marcel—16, rue Monygallet (XII). French.
- FRANCESCATTI, Zino—22, rue de Tocqueville (XVII). French.
- FRIGARA, Edouard—39 bis, Boulevard Barbès (XVIII). French.
- FUCHS, Eugène and Mme.—29, rue des Blancs-Manteaux (IV). French.
- FUCHS, Maurice—37, rue Delambre (XIV). French.
- GALTAT, Marcel—9, rue Carnot, Noisy-le-Sec. French.
- GAUTHIER, Marcel—116, rue Damrémont (XVIII). French.
- GAUTIER, Mlle. Jeanne—18, rue Pasteur Asnières, Seine. French.
- HERBERT, Lucien—115, Avenue Parmentier (XI). French.
- HERWEGH, Marcel—37, rue Vineuse (XVI). French.
- JACOB, Achille—39 bis, Avenue Gambetta (XX). French.
- JACOB, Maurice—13, rue des Archives (IV). French.
- JACQUOT, Alfred—180, Boulevard de la Gare (XIII). French.
- JAROSY, Albert—69, rue de l'Assomption (XVI). Polish.
- JOLY, Edouard—5, Boulevard Beaumarchais (IV). French.
- KRETTLY, Robert—18, rue de Puteaux (XVII). French.
- LAFARGE, Maurice—84, rue Lecourbe (XV). French.
- LAPIE, Mlle. Léonie—36, rue Ramey (XVIII). French.
- LE BRUN, Charles—9, rue de l'Echelle (I). French.
- LOISEAU, Emile—35, rue de Moscou (VIII). French. Professor at the Conservatoire.
- LOISEAU, Fernand—31, Place du Marché-Saint-Honoré (I). French.
- LOISEAU, Georges—126, rue Championnet (XVIII). French.
- MAINSSIEUX, Lucien—57, rue Caulaincourt (XVIII). French.
- MANSION, Charles—23, rue Guillaume-Tell (XVII). French.
- MARECHAL, Jean-François—8, rue des Abbesses (XVIII). French.
- MATHIEU—2, rue Pache (XI). French.
- MENDELSSOHN, Jean—24, rue de Maubeuge (IX). French.
- MENU, Paul—21, rue François-Miron (IV). French.
- MICHELIN, Marcel—48, Avenue du Nord, La Varenne Saint-Maur, Seine. French.
- MICHOT, Jean — 11, rue Marguerin (XVI). French.
- MOLIE, Denyse—52, rue Jacob (VI). French.
- NADAUD, Edouard Louis—85, Boulevard de Courcelles (VIII). French. Professor at the Conservatoire.
- NERINI, Emmanuel—23, rue des Martyrs (IX). French.
- OBERDOERFFER, Paul—40, rue Dulong (XVII). French.
- PASCAL, Léon—11, rue Manuel (IX). French.
- PELISSIER, Marcel—46, Faubourg Saint-Martin (X). French.
- POULET, Gaston—8, Avenue Saint-Philibert (XVI). French.
- PROFFIT, André — 9, rue Villebois-Mareuil (XVII). French.
- PUJOL, Pierre—4, rue Robert-Estienne (VIII). Spanish.
- QUIROGA, Manuel—21, Boulevard de Strasbourg (X). Spanish.
- REMY, Guillaume—23, rue de Pétrograd (VIII). French.
- ROSETTI, Stanislaus—50 ter, rue de Malte (XI). French.
- SERVERIUS, Joseph—6, Place du Marché Neuilly-sur-Seine. French.
- SOETENS, Edouard—12, rue Durantin (XVIII). French.
- THIBAUD, Jacques—Angence Dandelot, 83, rue d'Amsterdam (IX). French.
- TOUCHE, Firmin—54, rue de Rome (VIII). French.
- VIARDOT, Paul—136, Avenue Wagram (XVII). French.
- WINKLER, Jules—38, rue Trézel (XVII). French.
- ZIGHERA, Léon—4, rue Belloni (XV). French.

VIOLONCELLISTS

- ALARD, Félix—66, rue de la Condamine (XVII). French.
- AUDIER, Fernand—38, rue Dombasle (XV). French.
- AUDOUIN, André—21, rue de l'Odéon (VI). French.
- BAZELAIRE, Paul — 181, rue de la Pompe (VI). French.
- BERGERON-BRACHET, Mme. Edwige —36, rue Pierre-Nicole (V). French.
- BILSTIN, Youry—7, rue Crétet (IX). French.
- CAPONSACCHI-JEISLER, Mme. — 56, rue Caulaincourt (XVIII). French.
- CASALS, Pablo—Bureau International de Concerts 47, rue Blanche (IX). Spanish.
- CHAIGNEAU, Mme. Marguerite—9, rue de Chanaleilles (VII) and "La Bergerie." Barbizon (Seine-et-Marne). French.
- CLEMENT, Mlle. Adèle—10, rue Pierre-Curie (V). French.
- CLOSE, Tony—3, rue Milton (IX). French.
- COURRAS, Gaston—29, Avenue Niel (XVII). French.
- DELAPORTE, Jules—4, rue de la Sorbonne (V). French.
- DELGRANGE, Félix—18, rue de la Boétie (VIII). French.
- DORFMAN, Jacques—16, Avenue Louise Villemonble, Seine. French.
- FOURNIER, Pierre—See Pierre-Fournier.
- FRIGARD, Mlle. Marie-Jeanne—111, Boulevard National, Clichy. French.
- JACOBS, Jean—Villa Beethoven, 3, rue du Point-de-Vue, Sèvres. Belgian.
- MARECHAL, Maurice—54, rue Notre-Dame-de-Lorette (IX). French.
- PIERRE-FOURNIER — 11, Avenue de Versailles (XVI). French.
- POLLAIN, Fernand—11, François-Ponsard (XVI). French.
- QUATTROCHI, Léon—25, Place des Vosges (III). French.
- REITLINGER, Guy—7, Villa Mequillet, 38 ter, rue du Marché, Neuilly-sur-Seine. French.
- SERRES, Jacques—8, rue du Colonel Renard (XVII). French.
- TOUCHE, Francis—25, Boulevard de Strasbourg (X). French.

BASS VIOL

- CASADESUS, Mme. Marius—35, rue Notre-Dame-de-Lorette (IX). French.
- CLERGET, Victor—6, rue Joseph-Gaillard, Vincennes. French.
- THIBAUD, Francis—21, Avenue Niel (XVII). French.
- DEVILLIERS, Maurice—16, rue de la Tour d'Auvergne (IX). French. Bass Viol.

ALTO VIOL

- BIDOT, Eugène—6, rue de Cronstadt (XV). French.
- BOZZI, Oreste—48, rue Rochechouart (IX). French.
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SPAIN AS A MUSICAL NATION

(The Musical Renaissance in Spain and its Problems)

By

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AN enquiring spirit, upon seeing the title of this article, well might ask: "What do you understand by musical nation?" It would be an idle task to get lost in explanations to show that, from the point of view of music, the nationality of a people is, first, in its force of character, second, in the organization of this native force with that which expresses its musical capacity. On the one hand there is the necessity that a people should feel music as a normal means of expression, and, on the other, should feel the imperative cultural demand that this expression be given artistic form. So long as music is nothing more than the expression of a people's more or less latent musical instinct, it does not emerge from the category of folk-lore. In order that the artistic phenomenon may take place, and that this music may aspire to be considered an "art," it must be moulded into forms which are the result of culture.

By definition, this category of artistic production is neither a spontaneous nor an independent phenomenon. Fruit of the reiteration of cultural manifestations, the work of art is born of both the internal impulse of the artist and of a species of contagion from the forms and modes of expression which constitute the artistic language of the epoch. From this point of view, the study of the unfoldment of the expressive forms of music, as in all other arts, presents striking resemblance to the study of philology, and the popular phrase, which attributes to music the value of a language, is not an idle metaphor.

Indigenous music is created in the same way as a language, but it does not necessarily follow that because a people form a nation it has also a language. What is essential is that the artistic form in which its language is constructed be individual and peculiar only to itself, or, in other words, that it create a literature. Apropos of which it should also be observed that a people can have a national literature without possessing a language exclusively its own, as, for example, the cultural peoples of the Americas, who in the present epoch are

equivalent to the peoples who sprang from the great classical cultures. The language inherited by the latter passed through a lengthy evolution before it obtained independence and acquired its modern aspect, but only after having created a literature did it acquire the value of a cultural language. Indigenous influences, even though they be original and rich in distinguishing inflections, are not what are essential to artistic phenomena. They are only the crude, or *matéria prima*, and what is then needed is its moulding into artistic form. At which point a new episode, which is extremely interesting and dramatic because it is where the work of art definitely receives its value, has its origin. If an artist limits himself to utilizing, in traditional forms imposed by the culture of his epoch, the idiomatic material which he has inherited, and does not impart to it creative power, does not give it a personal character or otherwise set it off by some new point of view, that artist will never be anything but a soldier in the ranks. It has on this account, and very justly, been said that the artist's most interesting aspect is his "problem," or, to state it otherwise, the problem which he gives himself upon conceiving a work of art and of which the work is the solution.

In the same way a people that limits itself to the reproduction in its own idiom of the works of art peculiar to other peoples, from the standpoint of art, can never form a nation, and from this point of view every nation has a "problem" to resolve just as its individual artists have. This "problem," however, consists less in escaping the typical cultural norm of the time than it does in creating something new, original, and alive within these general types. On this account, and on first glance, it falsely appears that the great artists of the classical epochs accomplished their work in such a way as to escape "problems," and labelled it "exempt from problems." Claude le Jeune, Bach, Monteverde, Mozart, and Beethoven took their stand and resolved some of the knottiest problems that have been known, but as they were acutely intuitive, they never imagined (as do so many present-day artists to whom the technique of the art of thinking is a mystery) that their "problem" was to discover something unwonted and disconcerting. The stars of the sky and the corners of the world have already all been catalogued. There are no more Atlantises or Americas to be discovered, and it appears impossible even to find a new variety of tulip!

Like her Latin sisters, Spain is returning for the second time since her magnificent polyphonic and instrumental art of the fifteenth, sixteenth and seventeenth centuries to the category of "musical nation." Certain foreign, as well as Spanish, critics have called the present musical movement in Spain a Renaissance, and the word is just.

The problem of the Renaissance of Spain as a musical nation is divided into a duo-national aspect: as an historical nation on the one hand, and as a completely functioning modern nation, on the other. Her problem may be stated as follows: (1) Spain, as modern Germany, ought to get back to her historical tradition and, without prejudice to its vitality and meaning, found her

art upon a traditional basis; (2) Spain, as France and Italy, ought to devote herself to the creation of a modern art which shall be free of historical preoccupations and of all direct foreign influences; (3) Spain, as Russia, ought to develop an art independent of all historical or cultural pressure, an art based only on her rich, indigenous musical idiom.

When, in the eighteenth century, Spain limited herself to becoming a compendium of the Italian movement which spread all over Europe, and when, in the nineteenth century, she resigned herself to becoming an outpost of German romanticism, she was confronted by many problems in her musical art. About the middle of the last century they began to be solved, although it was in a secondary manner. This was when the movement was begun to revive the "little" or popular theatre, which, while it had gone on losing itself in a precarious way, had nevertheless conserved certain elements which were distinctly representative of the indigenous art of the city as distinguished from the folk art of the country. Francisco Asenjo Barbieri, who was both a talented creator and an erudite musician, composed some of the most typical works of this resurrection-of-casticismo period, and had published some of the most beautiful profane polyphonic works of the fifteenth and eighteenth centuries.

Thus was inaugurated the second epoch of the typical popular theatre of Spain, the "*zarzuela*." The conception of the musical *grande oeuvre* in this epoch was perpetuated by the Opera, and it was then that the movement to create a "national opera" took place, of which Pedrell, Breton, Chapi, etc., were its most ardent defenders. But the "problem" has remained in the state of a problem and a few isolated "good hits" are not sufficient to authorise the statement that it has been solved. In this sense, the Spanish "national" theatre is only the popular theatre.

The attainments in the field of instrumental music have been much more decisive. It was Barbieri who founded our first concert orchestra (1866), thereby commencing a symphonic culture which quickly made itself felt throughout the country. The violinist Monasterio, another of the directors of this orchestra, introduced quartet music which had, however, already enjoyed a happy moment among us in the 18th century. The gestation of the problems hitherto mentioned continued for some twenty or twenty-five years, and appears to be completely finished by Pedrell in 1890.

Pedrell's formula consisted in incorporating the substance of popular (folk) music into traditional forms, a practice also followed by our classical guitarists. The theories of Pedrell, put to the proof by him in his larger theatrical works, have been diversely interpreted and followed, and always in a manner bespeaking greater freedom and liberty. Of the musicians who have followed the direction he pointed out—Albeniz, Granados, de Falla—the latter alone can with exactitude be said to be the one who most faithfully reflects Pedrell's teachings and ideals, these reaching their most perfect realization in *El Retablo de Maese Pedro*, our masterpiece from the double point of view of ethnic quality and tradition.

The line—Pedrill, Albeniz, de Falla—marks the most luxuriant period of our modern epoch. Here, Spanish music, from Iberia of Albeniz to the works of de Falla, acquires a value that is both universal and profoundly national. Comparing Spain to Russia, it may be said that in Albeniz there is found a certain "provincialism" similar to that of Rimsky-Korsakoff, while de Falla brings to Spanish music a universal value similar to that which Stravinsky brings to Russian music.

A consequence of this universal feeling within a strong indigenous current, is the music of de Falla's pupil, Ernesto Halffter Eschiche. His youth authorises and justifies the desire to Europeanise which his music discloses. He disdains none of the possible teachings of contemporaneous European masters, teachings which, with an amazing synthetical gift and with a vigorous vitality and healthy feeling for the beautiful, he transforms into terms of himself.

Parallel to, but not on such a high plane as Albeniz and de Falla, are Enrique Granados and Joaquin Turina who mould their art in forms derived from German classical and modern French culture, but with more imaginary and superficial, than real and profound indigenous qualities.

More enthusiastically inclined towards the larger forms of German culture are Conrado del Campo and Oscar Esplà. The former is clearly a descendant of romanticism. In his compositions the folk element seems to play an episodic and cursory role, while Esplà utilises, to a certain extent, the folk music of his region and creates a harmonic system which is entirely his own.

For the rest of our composers, a very abundant number, the "problem" hardly exists. They confine themselves to the cultivation of some special aspect of our rich folk-lore, and do so without any other end than that of picturesqueness, or to reproduce more or less directly some of the European tendencies now in vogue. As concerns the "conservatives," naturally it is unnecessary in this place to speak of them and their sterile, academic productions, for their work is without result, except in so far as it affects only themselves.

Translated from the Spanish by Irving Schewerke.



MUSIC IN BARCELONA

By

Juan M. Thomàs

[Barcelona correspondent for THE MUSICAL DIGEST, contributor to THE CHESTERIAN and special writer]

MUSICAL life in Barcelona presents two general aspects which are at the same time determining factors in the artistic development of the town. In spite of its Mediterranean cosmopolitanism, a sort of unanimity in thought and action seems to inspire almost all its artistic and cultural manifestations. There is no searching after "Art for Art's sake," but after art for and by Catalonia. This is not only nationalism, but sometimes also a kind of social and pedagogic enthusiasm, so to speak. Like all energetic and constricted direction of effort, this condition of art in Catalonia produces both positive and negative consequences. A certain exclusiveness, a slight dose of *narcissisme* in certain quarters are the negative results, but they are compensated by offsetting advantages. There are few peoples who more enthusiastically probe the depths of their musical conscience than the Catalonians, and there is no lack in Barcelona of full and open minds well disposed to receive artistic vibrations, however remote from each other, however diametrically opposed they may be. Among other cases which might be cited in proof thereof is that of our great Spanish composer, Manuel de Falla, who met in Barcelona with the most favorable reception given him anywhere in Spain.

Another interesting and peculiar aspect of art conditions in Catalonia is that the Catalonians are, in character as well as in history, naturally democratic. This quality, which at first glance might be thought to be quite apart from all esthetic considerations, was to have, and indeed has had, very important derivatives in this sense. It is known that the people like language which is clear, spontaneous, and categoric, and it is just these primordial qualities of clarity, precision, and freshness that the Catalan artists seek. Energy of thought and a certain formal "rhetoric" might also be added, but these are attributable to only a section of the public and musicians, which explains the great success of Richard Strauss.

CHORUSES

The consequence of the characteristic last named is our extraordinary number of choruses, or Orfeons, as they are called. The Catalans are a singing people; the voice is their most popular instrument, and choruses are their orchestras.

And it is in choral music that Barcelona was most notably active last season. The Orfeó Català, which had been suppressed by the Government on political pretexts, made various efforts to break the several months' compulsory silence imposed upon it. Towards the middle of autumn it was able to resume its concerts and gave numerous performances from then on to the end of the season. Besides a lengthy list of compositions, it gave first auditions of some truly remarkable works of Millet, Romèu and Tschaikowsky. Although the Orfeó gives preference to popular music, it nevertheless has in its repertory some of the greatest masterpieces of choral literature, such as Beethoven's Ninth Symphony, Bach's St. Matthew's Passion and Mass in G minor. The rumour is that next season the Orfeó is going to celebrate the centenary of Beethoven with the first audition in Spain of the master's Missa Solemnis.

SYMPHONY CONCERTS

Symphony concerts have been given by and with the regularity usual to the Pau (Pablo) Casals Orchestra. The season generally consists of three series: autumn, Lent or Easter, and spring, the first and third organized by the Patronat of the orchestra, the second by the Empresa del Teatro del Liceo. About as many concerts were given during the 1926-1927 as in the preceding season. The programs were undeniably interesting, but did not surpass those of the year before when Igor Stravinsky and Richard Strauss figured among the orchestra's guest conductors. However, the difference was small, and the orchestra brilliantly fulfilled its task. Among the first auditions of foreign composers, the public gave the palms to The Pines of Rome of Respighi, the Choral-Preludes of Bach-Schönberg, and the Impresioni dell Vero of Malipiero. Works by Catalan composers which were well received were the Poema Romántico of Lamote de Grignon, the Sinfonietta of Pahissa, and the Concerto of Cassadó. The Pau Casals Orchestra has also planned to celebrate Beethoven's centenary, and will do so by performing the famous Ninth.

The Banda Municipal of Barcelona, directed by Lamote de Grignon, is one of the best of its kind. Besides the popular concerts of carefully chosen programs which it gives every Sunday, the Band gave several special concerts (one of which was dedicated to Beethoven) during the past season in the Olympia Theatre for the benefit of a prize competition for band works to take place in the future. The Band also played at the Teatro del Liceo, at the performance of Pepita Jimenez, when, during the entr'actes, was performed for the first time four numbers of Iberia, admirably orchestrated by Lamote de Grignon. While speaking of the instrumental groups of Catalonia, the typical

Cobles must not be omitted. Some of them, such as the Barcelona and La Principal (recently heard in Paris), are very remarkable.

CHAMBER MUSIC

The chamber music societies of Barcelona are more active and successful each season—a very favorable symptom in the musical culture of the city. Besides the works mentioned in the statistical sections of this book, there were given for the first time: Sonata for two violins, and Prelude and Blues for harps of Honegger; Quartet No. 7 of Milhaud, and the Quartet in D of Respighi. Blanche Selva (pianist) and Joan Massià (violinist) gave eight performances dedicated to Beethoven's Sonatas. For next season, two great events are in store, namely, the coming to Barcelona of Manuel de Falla to conduct the first performance of his Concerto for clavicembalo, flute, clarinet, violin, and violoncello, and the integral performance by Casals, Thibaud, and Cortot of Beethoven's Trios. The Associació de Música de Camera (Chamber Music Association), before giving out its plans for next season, has sent the following list of questions to its members: "(1) In what form must the centenary of Beethoven be commemorated? (2) Which of the works played during the present season interested you the most? (3) Which artist of the present season do you most care to hear again? (4) What work do you wish included in next season's program? (5) What artist do you wish engaged for next season?"

RECITALISTS

Among the excellent pianists who have appeared here in 1925-1926, Braïlowsky, Godowsky, Rubinstein, Vines, and B. Selva should be especially mentioned. Vines played for the first time in this city a number of the works of young Catalanian and French composers. Among the violinists, Kubelik, Heifetz, Manen and Crickboom were warmly received in Barcelona.

OPERA

The Teatro del Liceo's season commenced November 5th and ended February 9th. In that time seventy performances were given and twenty-six different works were produced. Four of them were premières. Those deserving mention were *The Invisible City of Kitége* of Rimsky-Korsakoff, presented for the first time in the world outside of Russia, and *Intermezzo* of Richard Strauss. *Pepita Jimenez* of Albeniz was one of the "revivals." Apart from Liceo, there was a short season at the Olympia Theatre, where *Il Piccolo Marat* of Mascagni, and *La Madre* of Casademont were presented for the first time in Barcelona. Another season, at the Novedades Theatre, also short, finished as summer began.

In the national opera competition organized by the management of the Teatro del Liceo, the Austrian composer, Facundo de la Vina, obtained the prize for his opera *La Espigadora*. The libretto, cast in a purely Castilian vein,

is by Pérez Dolz. According to Adolfo Salazar, in a study on La Espigadora, it belongs to "the purest tradition of the Spanish lyric theatre."

SOCIETIES

Two new musical societies were founded during the season. One is the Societat Obrera de Concerts (Working People's Concert Society), the object of which was expressed by its founder, Pablo Casals, in these inspiring words: "I wish to introduce the art of music to the people, and above all to the working classes." Casals himself, conducting his orchestra, inaugurated the Society at the Olympia Theatre before an audience of more than five thousand, the majority of them the "toilers" whom it is his ambition to reach.

The other Society is the Associació Juli Pons, founded by the young pianist of that name. Although only a year old, this Society has already given seven concerts, and has announced a piano competition, important not alone because of the amount of the only prize, 15,000 pesetas (about \$2,500), but because, contrary to the ordinary custom of competitions held in Barcelona, it is international. In the statistics, given elsewhere, the reader will find the list of works which candidates are obliged to play. All prospective competitors must apply to the Associació Juli Pons, 33, Rambla de las Flores, Barcelona, before September 30th. The competition is to take place in May, 1927.

MUSIC IN THE ISLANDS AND PROVINCES

Valencia and Alicante, as the Balearic and Rossellón Islands, are united to Catalonia by bonds of history, race and language. Except for Valencia, the musical life in these places is not very important. Valencia has a first-rate Conservatory, subsidized by the State; a Symphony Orchestra, conducted by J. M. Izquierdo, and a Philharmonic Society, which gave twenty-seven concerts (symphonic, chamber, and piano) during the past season. The three last of the series were by the Orquesta Sinfónica of Madrid, conducted by Arbós. First auditions of works by Holst, Stravinsky, Honegger, de Falla, and Halffter were given. In Valencia, Alicante, and Palma de Mallorca, brief opera seasons are given after the Liceo company has finished its Barcelona season. The companies are made up of the artists from the Liceo and the Teatro Real of Madrid.

Translated from the Spanish by Irving Schwerke.



SPAIN

SYMPHONY ORCHESTRAS

BARCELONA

(Orquestra Pau Casals is the only orchestra that tours.)

ORQUESTA PAU CASALS — Pablo Casals, Conductor. Guest Conductors: Richard Strauss, Igor Stravinsky, Ed. Morike, Max von Schillings, A. Zelimsky, Julius Prüwer.

ORQUESTA SINFONICA DE BARCELONA — J. Lamote de Grignon, Conductor. Guest Conductor: Cyril Slaviansky d'Agrenneff.

ORQUESTA DE L'ASSOCIACIO D'AMICS DE LA MUSICA — Francesco Pujol, Conductor.

ORQUESTA DE L'ASSOCIACIO INTIMA DE CONCERTS — Enric Ainaud, Conductor.

MADRID AND SOUTH SECTION

ORQUESTA BENEDITO — Rafael Benedito, Conductor. Guest Conductor: A. Ruy-Coelho. Does not tour.

ORQUESTA BETICA DE CAMARA DE SEVILLA — Ernesto Halffter Escriche, Conductor. Guest Conductors: Manuel de Falla, Eduardo Torres. Makes tours in the different Spanish provinces.

ORQUESTA LASSALLE — José Lassalle, Conductor. Does not tour.

PHILHARMONIC ORCHESTRA OF MADRID — Bartolomé Perez-Casas, Conductor. Guest Conductors: Serge Koussevitzky, Igor Stravinsky, Maurice Ravel, A. Saco del Valle. Makes tours in the different Spanish provinces.

SYMPHONIC ORCHESTRA OF BILBAO — F. Marsik, Conductor. Does not tour.

SYMPHONIC ORCHESTRA OF MADRID — E. F. Arbós, Conductor. Guest Conductors: Richard Strauss, Walter Damrosch, Felix Weingartner, Karl

Muck, Otto Hess, A. Szpak. This Orchestra, of which all the members belong to the orchestra of the Teatro Real, performs under this name when it is conducted, chiefly, by foreign conductors. It has also been conducted under this name by A. Saco del Valle, R. Villa, E. F. Arbós, Ernesto Halffter, F. Moreno Torroba, all of whom are Spanish. Makes tours in the different Spanish provinces.

VALENCIA

ORQUESTA SINFONICA VALENCIA — J. M. Izquierdo, Conductor.

OPERA HOUSES

BARCELONA

GRAN TEATRO DEL LICEO — General Intendant, Juan Mestres Calvet; Conductors, Albert Coates, Valentin Moroskoy, José Sabater; Guest Conductors, Karl Alwin, Egon Pollak, Paul Paray, Franco Paolantonio, Vincenzo Bellezza, Henry Defosse, Felix Weingartner, Giulio Falconi, and others. Stage Directors, Alexandre Sanine, Leopold Sachse, Otto Erhardt, Filippo Dado, Victor Andoga, Rafael Moragas, Gaspard Barterra, Franz Ludwig-Hort, Jaroslav Kvapil; Sopranos, Olga Carrara, Felice Huni, Maria Hussa, Gertrud Kappel, Mariane Gonitch, Lucile Panis, Lisa Popova, Helene Smirnova, Elisabeth Ivanova, Emma Luart, Matilde Revenga, Hina Spani, Anna Milich, Ada Lavezari, Jovita Fuentes, Ebe Bocolini-Zacconi, Carlota Dahmen, Lilly Hafgren-Dinkela, Bruna Dragoni, Vera Schwarz, Lise Miriowska, Elisabeth Schumann, Alina Bucciantini, Alexandra Jacoleva, Graziella Pareto; Mezzo-Sopranos, Helene Sadoven, Antoinette Tikhanova, Helene Jung, Renata Pezzatti, Mary Davyoff, Rosette Anday, Giuseppina Zinetti, Abby Richardson; Tenors, Miguel Fleta, Luis Canalda, René Lapel-

leterie, Alexandre Wasselowsky, Paul Stieber-Walter, Vittor Forti, Juan Nadal, John Sullivan, Georges Possemowsky, William Martin, Constantino Folco-Bottaro; Baritones, Titta Ruffo, Alfred Maquenat, José Segura Tallien, Boris Popov, Joseph Groener, Riccardo Stracciari, Carlo Galeffi, Gabriel Couzin, Hector Duffranne, Victor Damiani, Carl Renner, Karl Rudov, Marcos Redondo, Emil Schipper; Bassos, Angelo Massini-Pierali, Gaetano Rebonato, Konstantin Kaidanoff, Kapiton Zaporotojetz, Emmanuel Litz, Jules Baldous, Gabriel Olaiçola, Joseph Perls, Sigismund Zalesky, Theo. Lattermann, Pietro Brilli; Dancers, Teresita Boronat, Eugenie Allan, Janina Metchkovskaya, Lubow Egorowa, Vera Petrakeyeth; Chorus Master, Rafael Terragnolo; Ballet Masters, Theodor Wassilieff, Achille Viscusi. Guest Artists for Season 1926-1927: Della Rizza, Miguel Fleta, R. Stracciari, Egon Pollak.

With the artists of the Liceo are formed small opera companies which, after the season, open in some Barcelona theatres, such as the Olympia and the Novedades. Also at the Teatro Apolo, Valencia; the Teatro Principal, Alicante; and the Teatro Principal and Teatro Lirico, Palma de Mallorca.

MADRID

TEATRO REAL—General Intendant, General Boceta; Artistic Director, Luis Paris; Conductors, E. F. Arbós, A. Saco del Valle, R. Villa, J. Francés. At present, the Teatro Real is closed for repairs. Usually a German or Italian director is engaged for works of those schools. There does not exist in Spain the system of a permanent company of artists. They vary every time. Only the secondary roles are permanent, and the artists who take the leading parts are engaged for a few performances. On account of the repairs which the Teatro Real is undergoing, it is uncertain how the 1926-1927 season will take place, or how it will be arranged if it does take place. In the provinces, with the exception of Barcelona, which possesses a permanent opera house, operas are given at the most important local theatres by companies formed "round" some eminent tenor or soprano. These companies tour the different provinces.

MUSIC CONSERVATORIES

BARCELONA

ACADEMIA ALBENIZ — Trafalgar, 14. Director: José Maria Roma.

ACADEMIA FARGA— Director: Onia Farga.

ACADEMIA MARSHALL—Rambla de Cataluna. Director: Frank Marshall.

CONSERVATORIO DE ISABEL II—Teatro del Liceo. Director: J. Lamote de Grignon.

ESCUELA MUNICIPAL DE MUSICA— Director: Antonio Nicolau.

INSTITUT CATALA DE RITMICA I PLASTICA—Alt de St. Pere. Director: Joan Llongueres.

INSTITUT MUSICAL ACADEMIA ARDEVOL—Calle de Fernando, 34, 1. Director: Ferran Ardévol.

BILBAO

CONSERVATORIO BILBAINO—Director: F. Marsick. Kept up by the Diputación Provincial.

MADRID

CONSERVATORIO DE MUSICA Y DECLAMACION—Director: Antonio F. Bordas. Dependent upon the Central University, and possesses branches in Valencia, Seville and Cadiz.

VALENCIA

CONSERVATORIO DE MUSICA Y DECLAMACION DE VALENCIA—Plaza d S. Esteban, 3. Director: José Bellver Abella.

PRIZE COMPETITIONS

FESTES OF "ORFEO CATALA," THE "C. RABELLS" PRIZES, and others, are for Catalana Composers only.

INTERNATIONAL PIANO PRIZE—15,000 pesetas. Instituted by the Associació Juli Pons; will open in May, 1927. The obligatory piano works are: Bach's Concerto Italien, Fantasia y Fugo Cromatica; Beethoven's Sonata, opus 106. For further particulars write to Associació Juli Pons, Canuda, 31, Barcelona.

MUSIC SOCIETIES

BARCELONA

- ASSOCIACIO D'AMICS DE LA MUSICA—Music Director: F. Pujol. Founded in 1914. Concerts are given at the Palau de la Musica Catalana.
- ASSOCIACIO DE MUSICA DE CAMERA—Manager-Secretary: M. Claussells, Montesión, 3.
- ASSOCIACIO INTIMA DE CONCERTS—Canuda, 31.
- ASSOCIACIO JULI PONS—131, Pasco San Juan.
- ASOCIACION MUSICAL DE BARCELONA—Sala Mozart.
- ASSOCIACIO OBRERA DE CONCERTS—Més Alt de St. Pere, 27-pral.
- ASSOCIACIONS DE MUSICA DE CATALUNYA—Branches of Barcelona at: Figueras, Igualada, Girona, Granollers, La Bisbal, Olot, Palafrugell, Palamós, Reus, Sabadell, Sant Feliu de Guixols, Vilafranca del Penedés, Vich and others.
- FOMENT DE LA SARDANA—Object: To promote the dances of Sardana.
- GERMANOR D'ORFEONS DE CATALUNYA—Carrer Alt de St. Pere, 13. Object: To promote the best interests of Choral Music and Musicians.
- SINDICATO MUSICAL DE CATALUNYA—Object: To promote the best material interests of Musicians.

MADRID

- MASA CORAL DE MADRID—Alcala, 50. Director: R. Benedito. Object: Choral singing for amateurs.
- SOCIEDAD CULTURAL GUITARRISTICA—Manager: Fuentes y Asenjo, Arsenal, 21. Object guitar music.
- SOCIEDAD DE CULTURA MUSICAL—Manager: Sociedad Musical Daniel, Los Madrazo, 14.
- SOCIEDAD FILARMONICA — Carretas, 27 y 29.

VALENCIA

- SOCIEDAD FILARMONICA.

COMPOSERS

BARCELONA

- BLANCAFORT, Manuel—La Garriga.
- CASADEMONT, Casà—18, Nueva San Francisco.
- CASADO, Gaspar—128, Paseo de Garcia.

CUMELLAS RIBÓ, José Maria—Barcelona.

- CUSCO PANADES, Amadèu—Barcelona.
- GERHARD, Robert—Vienna.
- GILBERT, Vincents Maria de—Llvaneres.
- GRAU, Augusti—228, 3, Còcega.
- LAMBERT, J. B.—4-pral., Plaza Angeles.
- LAMOTE DE GRIGNON, J.—129, Bruch.
- LONGUERES, Juan—Alt de Sant Pere.
- MANEN, Juan—11, Ronda Universidad.
- MARQUES, Antoni—969, 2, Cortes.
- MAS I SERRACANT, Domingo—18, 1, Bailén.
- MASSANA, Antoni—Lauria.
- MILLET, Lluís—Alt de San Pere.
- MORERA, Enric—261, 4, 2, Calle Valencia.
- NICOLAU, Antoni—55, 4, Princesa.
- PAHISSA, Jaume—133, 4, 1, Balmes.
- PEREZ MOYA, J.—Basílica de la Merced.
- PUJOL, Francesco—39, 3, Girona.
- ROMBU, Lluís—Cathedral of Vich.
- SAMPER, Baltasar—21, 2, Via Laietana.
- TOLDRA, Ed.—360, Aragón.
- VIVES, A.—San Pol.
- ZAMACOIS, J.—196, 2, calle Mallorca.

MADRID

- CAMPO, Conrado del—Hortaleza, 128.
- DONOSTIA, P. José Antonio—Lecaroz, Navarra.
- ESPLA, Oscar, Alicante.
- FALLA, Manuel de Antequeruela Alta, Granada.
- GURIDI, Jesus de—Bilbao.
- HALFFTER, Ernesto—Abascal, 7.
- ISASI, Andrés—Bilbao.
- PEREZ-CASAS, Bartolomé—Pavia, 2.
- SALAZAR, Adolfo—Abascal, 7.
- TORROBA, F. Moreno—Lagasca, 8.
- TURINA, Joaquin—Alfonso XI, 5.
- VINA, F. de la—Belen, 18.

VALENCIA

- CHAVARRI, Lopez—29, Mar.
- MANZANARES, Jacinto R.—3, Plaza San Esteban.
- PALAU, Manuel—Lo Rat Penat.
- RIPOLLES, Vincente—The Cathedral.
- TORRES, Eduardo—Cathedral of Sevilla.

NEW WORKS PERFORMED SINCE OCTOBER, 1925

BARCELONA

Operatic

CASADEMONT, C.—La Madre. March 18, 1926.

GIORDANO, Umberto—La Cena delle Beffe. First audition in Barcelona, November 7, 1925.

MASCAGNI—Il Piccolo Marat. First audition in Barcelona, February 24, 1926.

RIMSKY-KORSAKOFF—Kitège. First audition outside Russia, January 2, 1926.

SACHS, Léo—Les Burgraves. First audition in Barcelona, February 5, 1926.

STRAUSS, Richard—Intermezzo. First audition in Barcelona, November 9, 1925.

Orchestral

GRIGNON, J. Lamote de (fils)—Nupcial. March 22, 1926. Performers: Banda De Barcelona, conducted by J. Lamote de Grignon.

PIERNE, Gabriel—Cydalise. First audition in Barcelona, March 22, 1926. Performers: Banda De Barcelona, conducted by J. Lamote de Grignon.

(Orchestral Works Performed by Pablo Casals's Orchestra.)

BACH-SCHOENBERG—Choral Preludes. First audition in Barcelona, February 25, 1926. Conductor: Eduard Mörike.

BARTOK, Bela—Popular Dances. First audition in Barcelona, March 9, 1926. Conductor: V. Zelinsky.

BIZET—Suite Roma. First audition in Barcelona, March 15, 1926. Conductor: J. Prüwer.

BOSSI, E.—Intermezzi Goldiani. First audition in Barcelona, March 11, 1926. Conductor: J. Prüwer.

CASSADO, Gaspar—Concerto for Violoncello. May 12, 1926. Conductor: P. Casals. Soloist: the Composer, cellist.

ENESCO, Georges—Sinfonia Concertante. First audition in Barcelona, October 16, 1925. Conductor: P. Casals. Soloist: Diran Alexanian, cellist.

GARRETA, J.—Concerto in G. minor. October 23, 1925. Conductor: P. Casals. Soloist: Francesc Costa, violinist. Suite Ampurdanesa, and other works. Conductor: P. Casals.

GRIGNON, Joan Lamote de—Poema Romántico. October 7, 1925. Conductor: P. Casals. Soloist: E. Sagi-Barba, baritone.

MALIPIERO—Impressione dal vero. First audition in Barcelona, March 9, 1926. Conductor: V. Zelinsky.

MORERA, Enric—Tossa la vila Vella. October 25, 1925. Conductor: P. Casals.

OBRADORS, Fernando—Farándola. October 16, 1925. Conductor: P. Casals.

PAHISSA, Jaume—Sinfonietta. October 12, 1925. Conductor: the Composer.

REGER, Max—Variations & Fugue on a Mozart Theme. First audition in Barcelona, February 25, 1926. Conductor: Eduard Mörike.

RESPIGHI—I Pini di Roma. First audition in Barcelona, March 9, 1926. Conductor: Eduard Mörike.

REZNICEK—Donna Diana. First audition in Barcelona, March 9, 1926. Conductor: V. Zelinsky.

SCHREKER—Infant's Anniversary. First performance in Barcelona, February 25, 1926. Conductor: Eduard Mörike.

SCHILLINGS—Intermezzo for "Der Pfeifertag," Intermezzo for "Moloch," and Morning on the Lake. First audition in Barcelona, February 22, 1926. Conductor: the Composer.

Chamber Music

COLLET, Henry—Trio Castillan. First audition in Barcelona. Performers: Trio de Barcelona.

MIGOT, Georges—Trois Mouvements d'Eau. First audition in Barcelona, May 2, 1926. Performers: Redelé Quartet.

PAHISSA—Sonata for Violin and Piano. June, 1926. Performers: F. Costa, and Sra. Sancristofol de Folch.

WORKS BY DUTCH COMPOSERS—May 6, 1926. Performers: Trio de la Haie.

MADRID

CAMPO, Conrado del—Evocasion Medieval. Performers: Orquesta Sinfónica.

DEBUSSY—Printemps and Rapsodie pour Clarinette. Performers: Orquesta Sinfónica.

ENESCO, Georges—Rapsodie Roumaine. Performers: Orquesta Sinfónica.

ESPLA, O.—Don Quijote velando las Armas. Performers: Orquesta Bética.

FALLA, Manuel de—Psyché. Performers: Orquesta Bética.

GOMEZ, J.—Preludio y Romanza. Performers: Orquesta Filarmónica.

HALFFTER, Ernesto—Deux Esquisses Symphoniques. Performers: Orquesta Sinfónica.

HINDEMITH, Paul—Quartet, opus 10. Performers: Roth Quartet of Berlin.

HOLST, Gustav—The Planets. Performers: Orquesta Sinfónica.

HONEGGER, Arthur—Pacific 231 and Pastorale d'Été. Performers: Orquesta Sinfónica; Orquesta Bética.

ISASI, A.—Vendimion. Performers: Orquesta Sinfónica.

JONGEN, Joseph—Deux Sérénades. Performers: Zimmer Quartet of Brussels.

LEKEU, G.—Adagio. Performers: Orquesta Sinfónica.

MALIPIERO, Oriente Imaginario. Performers: Orquesta Bética.

MIGOT, Georges—Le Paravent de Laque. Performers: Orquesta Bética.

RESPIGHI, O.—Pini di Roma and Quartet. Performers: Orquesta Filarmónica, Schachtebeck Quartet of Frankfurt.

SALAZAR, Adolfo—Rubaiyat and Deux Preludes. Performers: Orquesta Bética.

SARTORI—Quartet. Performers: Schachtebeck Quartet of Frankfurt.

SATIE, Erik—Gymnopédies (orchestrated by Debussy. Performers: Orquesta Bética.

STRAUSS, Richard—Macbeth. Performers: Orquesta Filarmónica.

SZYMANOWSKY—Quartet in C. Performers: Flonzaley Quartet.

TURINA—Canto a Sevilla and Poema de una Sanluquena. Performers: Orquesta Sinfónica, Orquesta Bética.

WETZ, R.—Quartet in C, opus 15. Performers: Schachtebeck Quartet of Frankfurt.

VALENCIA

CHAVARRI, E. Lopez—Sinfonia. World première, given at Valencia. Performers: Orquesta Sinfonica, conducted by J. M. Izquierdo.

MANZANARES, J. R.—Concerto for Piano. World première, given at Val-

encia, April 28, 1926. Performers: Orquesta Sinfónica, conducted by J. M. Izquierdo; the Composer at the piano.

PALAU, J.—Orchestral and Choral Works. World première, given at Valencia, April 16, 1926. Performers: "Lo Rat Penat" Society.

DAILY NEWSPAPERS AND THEIR MUSIC CRITICS

ALICANTE

DIARIO DE ALICANTE—Critic: José Juan.

BARCELONA

CORREO CATALAN—Critic: J. Borrás de Palau.

DIA GRAFICO, El—Critic: J. Nogues.

NOTICIERO UNIVERSAL, El—Critic: A. Romea.

NOCHE, La—Critic: R. Moragas.

PUBLICITAT, La—Critic: B. Samper.

VANGUARDIA—Critics: Randal and V. Ma. de Gibert.

VEU DE CATALUNYA, La—Critics: F. Lluriat, J. Llongueres, J. Salvat.

MADRID

A. B. C.—Serrano, 56. Critic—Angel M. Castell.

DEBATE, El—Colegiata, 8. Critic: Joaquina Turina.

EPOCA, La—Ancha de San Bernado. Critic: Victor Espínós.

HERALDO DE MADRID, El—Calle del Marques de Cubas. Critic: José Fornis.

INFORMACIONES—Calle de Jardines. Critic: F. Moreno Torroba.

LIBERAL, El—Calle del Marques de Cubas. Critic: F. Perez Dolz.

NACION, La—Calle de Cedaceros. Critic, S. Adame.

SOL, El—Larra, 8. Critic: Adolfo Salazar.

UNIVERSO, El—Calle de Olózaga, 1. Critic: R. Blanco.

VOZ, La—Larra, 8. Critic: Juan del Brezo.

VALENCIA

PROVINCIA, Las—Editor and Critic: Lopez Chavarri.

AGENTS

BARCELONA

CONCERTS CATALONIA—Clemente Lozano, Plaza Letamendi, 2, Barcelona.

MADRID

SOCIEDAD GENERAL DE CONTRATACIONES—Serrano, 16.

SOCIEDAD MUSICAL "DANIEL"—Los Madrazo, 14. This agency is for Valencia and Alicante.

CONCERT HALLS AND AUDITORIUMS

BARCELONA

PALACIO DE BELLAS ARTES.

PALAU DE LA MUSICA CATALANA—2,500 places.

SALA MOZART—Chamber Recitals.

SALA AEOLIAN—Chamber Recitals.

SALA MARSHALL—Chamber Recitals.

SALA PERES—Occasional Chamber Recitals.

MADRID

(Symphony and chamber music concerts are generally given in the theatres.)

CHAMBER MUSIC ENSEMBLES

BARCELONA

TRIO DE BARCELONA—Richard Ives, piano; Marià Perelló, violin; J. P. Marés, violoncello. Plaza Letamendi, 25, Barcelona.

TRIO ARDEVOL—F. Ardevol, piano; Joan Altimira, violin; F. Perez, violoncello. Fernando, 34, 1, Barcelona.

TRIO HISPANIA—Luis Bonaterra, piano; Luis Pichot, violin; Ricard Pichot, violoncello. Portal del Angel, 1 y 3, Barcelona.

QUARTET CASALS—Enric Casals, A. Gimenez, Juan Ribas, B. Galvez. Avenida Alfonso XIII, 440, Barcelona.

ORQUESTA DE CAMERA DE L'INSTITUT MUSICAL ACADEMIA ARDEVOL—Conductor: Ferrán Ardévol. Fernando, 34, 1.

MADRID

CUARTETO ESPANOL—A. Corvino, J. Cano, E. Alcoba, D. Taltavull. Asociación de Profesores de Orquesta, Principe, 12.

CUARTETO FRANCES—J. Francés, O. Gonzalez, C. del Campo, L. Villa. Julio Francés, Union Radio, Avenida Pi y Margall, 6.

QUINTETO HISPANIA—Telmo Vela, J. Outumuro, J. Montano, D. Taltavull, José M. Franco. José Franco, Gravina, 20.

DOBLE QUINTETTO DE MADRID—A. Corvino, Asociación de Profesores de Orquesta, Principe, 12.

CONDUCTORS

BARCELONA

CASALS, Pablo—440, Avenida Alfonso XIII.

LAMOTE DE GRIGNON, Joan—129, Bruch.

PUJOL, F.—39, Gerona.

SABATER, Josep—271, Disputación.

MADRID

ARBOS, Enrique—Mayor, 91.

HALFFTER, Ernesto—Abascal, 7.

IZQUIERDO, Antonio—Valencia, Spain.

LASSALLE, José—Serrano, 16.

PEREZ CASAS, Bartolomé—Pavia, 2.

RIBERA, A.—Fuent edel Barrio-Esquina Goya, Madrid.

SACO DEL VALLE, Arturo—Bailen, 23.

VILLA, Ricardo—Banda Municipal, Madrid.

PIANISTS

BARCELONA

BUXO, Tomás—355, 4, Rossellón.

CAMINS, J. Gibert—Paris, France.

CARRATALA, María—7, 3, Rambla Sta., Mónica.

CHALA, Margarida—93, Enrique Granados. Mgt: Concerts Catalonia.

LONGAS, Frederic—18, Merced.

MARSHALL, Frank—116, Rambla de Catalunya.

MARTI-COLIN, Isabel—Paris, France.

NET, Blai—287, 4, 2, Aragón.

PONS, Juli—131, Paseo San Juan.
 RIBO, Alexandre—3, 1, 2, Bolívar.
 SAMPER, Baltasar—21, 2, Via Laietana.
 VILALTA, Alexandro—145, calle Valencia. Mgt: Concerts Catalonia.
 VIRELLA, Pepita—Barcelona.

MADRID AND SOUTH SECTION

ALVAREZ, Carmen—Santa Isabel, 15.
 AROCA, Enrique—Union Musical Espanola, San Jeronimo, 30.
 BALSÀ, José—Bola, 9.
 BAYONA, Pilar—San Miguel, 12 triplificado, Saragossa.
 BERDION, Miguel—Castellana, 64.
 BONATERRA, Luis—Cadaqués, Gerona.
 CANEL, José—La Coruna.
 CUBILES, José—Plaza de Oriente, 6.
 FRANCO, José—Gravina, 20.
 LUCAS MORENO, A.—Plaza de Oriente, 2.
 PEREZ, Carmen—27, rue Henri Heine, Paris, France.
 QUEROL, Leopoldo—Montornés, 34, Valencia.
 TERAN, Tomás. Mail address: Asociación de Profesores de Orquesta Principe, 12.

VIOLINISTS

BARCELONA

CABALLE, Margarita—Concerts Catalonia, Plaza Letamondi, 2.
 COSTA, Francisco—Plaza Tetuán, 14. Mgt: Concerts Catalonia.
 DIEGUEZ, Pepita—58, Ronda San Pedro.
 MANEN, Juan—Ronda Universitat, 11. Mgt: Concerts Catalonia, Barcelona, and Daniel, Madrid.
 MASSIA, Juan—Barcelona.
 TOLDRA, Eduard—360, Aragón.

MADRID AND SOUTH SECTION

ARBOS, Enrique—Mayor, 91.
 BORDAS, Antonio F.—Sagasta, 28.
 CORVINO, Abelardo—Orquesta Sinfónica, Torija, 4.
 FIGUERIDO, A. de—Ateneo, San Sebastian.
 FIGUEROA, José—Real Conservatorio.
 FRANCES, Julio—Union Radio, Avenida de Pi y Margall, 6.

INIESTA, Enrique—Real Conservatorio.
 MARTINEZ, Rafael—Orquesta Filarmónica, Arrieta, 5.
 ORTIZ, Fermin F.—Union Radio, Avenida de Pi y Margall, 6.
 PICHOT, Luis — Perpignan, Gerona, Spain.
 SEDANO, Carlos—San Marcos, 24.
 VELA, Telmo—Union Radio, Avenida de Pi y Margall, 6.

VIOLONCELLISTS

BARCELONA

CASALS, Pablo—440, Avenida Alfonso XIII. Mgt: Concerts Catalonia.
 CASSADO, Gaspar—Paseo San Juan.
 GALVEZ, Bernardí—Plaza del Teatro, 8.
 SALA, Antoni—16, Calle Claris. Mgt: Concerts Catalonia.
 SANCRISTOFOL, Aurelia—Pamplona.
 SIERRA, Trinitat — Concerts Catalonia, Plaza Letamondi, 2.

MADRID AND SOUTH SECTION

CASAUX, Juan R.—Union Radio, Avenida de Pi y Margall, 6.
 PALMA, Aniceto—Mail address: Asociación de Profesores de Orquesta Principe, 12.
 PICHOT, Ricardo—Perpignan, Gerona.
 ROMERO, Sigismundo—Plaza del Pacifico, 6, Sevilla.
 TALTAVULL, Domingo—27, rue Henri Heine, Paris, France.

ORGANISTS

(Following addresses are in Barcelona, unless otherwise stated.)

COMELLA, José María—Orfeo Català.
 DANIEL, Eusebi—78, Ronda San Antonio.
 GIBERT, Vicents Maria de—Orfeo Català.
 GOBERNA, Robert—169-pral., calle Gerona.
 MUSSET, Josep Maria—Santa María del Mar.
 PADRO, J. Maria—Gerona Cathedral, Gerona.
 RIBA i MARTI, F.—Eglise Saint-Denis, Paris.

GUITARISTS

- LLOBET, Miquel—12, Via Laietana. Barcelona.
PUJOL, Emili—25, rue d'Armaillé, Paris, France.
ROMEÀ, Alfred—Redaccion del Noticiero Universal, Barcelona.
SAINZ DE LA MAZA, Regino—76, Muntaner. Mgt: Daniel, Madrid.
SEGOVIA, Andres—Hotel Beaulieu, 8, rue Balzac, Paris, France.

OTHER INSTRUMENTALISTS

Flutists

- CORTO, S.—Asociación de Profesores de Orquesta, Principe, 12. Madrid.
GONZALEZ, Francisco—Real Conservatorio. Madrid.
GRATACES, E.—129, Salmerón. Barcelona.
VALDOVINOS, Teodoro—Conservatorio, San Sebastian. Madrid.

Harpists

- BOSCH DE PAGES, Lluisa—Geneva Conservatory, Geneva, Switzerland.
CHELVI, Gloria—Linares (Jaen). Madrid.
PEQUENO, Luisa—Arenal, 14. Madrid.

Oboists

- CABRERA, R.—Asociación de Profesores de Orquesta, Principe, 12. Madrid.
FAJARDO, Luis—Plaza del Pacifico, 6, Sevilla.
TORREGROSA, J.—Asociación de Profesores de Orquesta, Principe, 12. Madrid.

Trumpeters

- BERLOZ, C.—Plaza del Pacifico, 6, Sevilla, Spain.
CORONEL, M.—Orquesta Sinfónica, Torija, 4. Madrid.

SOPRANOS

BARCELONA

- BADIA, Concepció—Margenat letra U Sarrià.
CAPSIR, Mercedes—160, Salmerón.
FORNELLS, Andreua—48, 3, 2, Po-niente.
PARETO, Graziella—91, Balmes.
PLANTADA, Mercè—Rubí.

- REGNARD, Maria J.—3 pral., 2, Tem-plarios.
REVENGA, Matilde—Barcelona.
SPANI, Hina—Barcelona.

MADRID

- CAMPINA, Fidela—Dramatic. Teatro Real.
HIDALGO, Elvira de—Teatro Real.
LLACER, Maria—Dramatic. Teatro Real.
NIETO, Ofelia—Dramatic and Lyric. Teatro Real.
OTTEIN, Angeles—Coloratura. Teatro Real.
PARETO, Graziella—Coloratura. Teatro Real.
REVENGA, Matilde—Lyric. Teatro Real.

CONTRALTO

- CALLO, Concepció—68, Urgell. Barcelona.

TENORS

BARCELONA

- CANALDA, Luis—93, Aribau.
LAZARO, Hipólito—Milan, Italy.
NADAL, Juan—Milan, Italy.
PALET, José—Milan, Italy.
ROSICH, Juan—Papiol.
SAGI-BARBA, Emili—Alicante, Spain.
VENDRELL, Emili—20, 1, 2, Princesa.

MADRID

- CORTIS, Antonio—Teatro Real.
FLETA, Miguel—Teatro Real.
ROSICH, Juan—Teatro Real.
SEMPERE, Vincente. Teatro Real.

BARITONES

- DAMIANI, Victor—Milan, Italy. Born in Barcelona.
SEGURA TALLIEN, José—Milan, Italy. Born in Barcelona.

LEADING MUSIC JOURNAL

- REVISTA MUSICAL CATALANA—13, Alt de San Pere, Barcelona. Editors, F. Lliurat and J. Salvat. Monthly Bulletin of the Orfeo Català. Devoted to Catalan Music.

MUSIC PUBLISHERS

BARCELONA

BOILEAU & BERNASCONI—Provenza, 285.

FRANCISCO MARTI—Portal del Angel, 1 & 3. Agent for the Unión Musical Espanola.

IBERIA MUSICAL—Canuda, 45.

MADRID

CASA FUENTES—Arenal, 21.

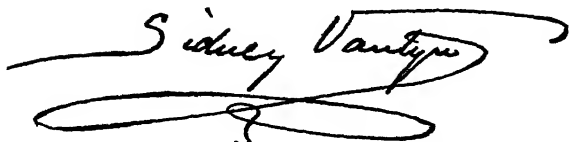
EDIMES—Chinchilla, 1.

UNION MUSICAL ESPANOLA—Carrera de San Jerónimo, 50. Has branches in Barcelona, Valencia, Bilbao, and Seville.



MUSIC IN BELGIUM

By



[Pianist; Professor at the Royal Conservatoire, Liege; Belgian representative of THE MUSICAL DIGEST; author of "Modern Pianoforte Technique," etc.]



REVIEW of the state of music throughout the world would be incomplete without a chapter treating of the musical activity of Belgium. It would, indeed, be remarkable if the country which at the outset of musical composition was in the front rank had ceased to count among the musical nations of the present day.

COMPOSERS

Grove (Dictionary of Music, vol. III, p. 259) writes: "If the Netherlands were not the earliest composers, they were at least the first musicians who taught the rest of Europe how to compose."

And just as we find that Guillaume Dufay, a native of Chimay in Belgium, was the father of Flemish and, later, of the Italian Schools of Composition in the fourteenth century, so César Franck (born at Liège, December 10th, 1822), one of the fathers of the modern French school, has undoubtedly influenced modern schools of composition throughout the world.

It cannot be expected that a small country like Belgium should possess a considerable number of composers of merit. True, there are many musicians who publish their musical efforts, but only a few are interesting from a universal standpoint. Among these one must mention Guillaume Lekeu (1870-94), whose early death robbed the world of a great musical genius.

In my opinion, the most important among living Belgian composers is Joseph Jongen, the present head of the Brussels Royal Conservatory. Other heads of Conservatories who have given proof of musical creative talent are: Martin Lunssens, Director of the Ghent Royal Conservatory; Louis Mortelmans, Director of the Antwerp Royal Conservatory; Francois Rasse, Director of the Liège Royal Conservatory; Joseph Ryelandt, Director of the Bruges Municipal Conservatory; Albert Dupuis of the Verviers Municipal Conservatory, and Victor Vreuls of the Luxemburg (G. D.) Conservatory. The list of Belgian composers would be incomplete were Paul Gilson, Aug. de Boeck, R. Moulaert, Léon Jongen, and Fernand Quinet omitted.

The Belgian composers cannot lay claim in their compositions to the ultra-modernisms of Erik Satie, Poulenc, Auric, Darius Milhaud; nor can be noted any particular tendency which would warrant that they be considered as a more or less definitely constituted group.

Belgium is composed of two distinct races, the Flemish and the Walloons. The former are in practically every way—language, character, mentality—of Germanic origin in the same manner that the English are Anglo-Saxon. Language, character and mentality of the Walloons clearly denote their Latin origin and their close relationship to the French people.

The influence of race relationship is clearly discernible in the compositions of the Walloon composers. The proximity of Germany, the close intercourse of German and Belgian musicians, and the great diffusion of German music in Belgium before the Great War undoubtedly influenced Belgian music, but the Walloon composers have only to a very slight extent felt this influence. A case in point is Joseph Jongen, a pure-bred Walloon of Liège, whose family has lived in Liège for many generations. Upon completing his studies at the Liège Conservatory and winning the Prix de Rome, he went to Paris to study with Vincent d'Indy, himself a disciple of César Franck. The influence of Franck and d'Indy is very manifest in Jongen's compositions; whereas the Teutonic and, especially, the Wagnerian influence is practically non-existent. This theory holds good, to a greater or lesser extent, with all the Walloon composers. On the other hand, in compositions by Flemish composers the Teutonic influence dominates but slightly, and the influence of the French School is evident.

A survey of musical compositions of all categories by living Belgian composers—and even those but recently deceased—discloses the fact that opera is not their special gift.

True, both Gevaert and Jan Block have contributed works which, if not as popular as Faust and Carmen, still promise to retain an honorable place in the operatic repertory. True, also, that, encouraged by generous Government grants intended to develop the operatic art among composers of Belgian nationality, the French Opera in Brussels (La Monnaie), and the Flemish Opera in Antwerp stage a certain number of new works every season. But the fact of these operas having been examined and passed by a Government Commission of musicians by no means guarantees their success with the public, or their long life. August de Boeck is a very rare exception. He has written several operas which have, I think, all been created at the Antwerp Flemish Opera House; and many of these have found a permanent place in the repertory of Flemish and Dutch operatic troupes.

More interesting and of greater artistic value are the compositions in other branches of musical composition. Here Joseph Jongen easily heads the list, and that, apparently, in all categories. His published works include a Fantasia, Lalla Roukh, a symphonic poem, Prélude et Danse, Impressions d'Ardenne, Tableaux Pittoresques, for orchestras; two trios, three quartets, etc., also numerous vocal and instrumental compositions.

Martin Lunssens, the present Director of the Ghent Royal Conservatory, takes second place, perhaps, as regards the number and artistic value of his compositions:—four symphonies, *Phèdre*, dramatic overture, and four symphonic poems for orchestra, all of which have been performed with success; three operas, four string quartets, a sextet for wind instruments, and numerous songs and pianoforte pieces.

Nor must we forget Louis Mortelmans, Director of the Royal Conservatory, Antwerp. His name is especially interesting for Americans, as he is one of the very rare Belgian composers whose compositions have been published by music publishers in the United States.

The Composers' Music Corporation and Schirmer have published numerous pianoforte pieces by Mortelmans, and Fischer, of New York, has edited twenty-seven pianoforte transcriptions of Flemish folk-songs.

Over and above this, Mortelmans has composed over a hundred songs for voice and piano, three poems for voice and orchestra, eleven symphonic poems, symphonies, cantatas, and an opera, the majority of which compositions are published and many of them not infrequently performed.

CHAMBER MUSIC

There are numerous Chamber Music groups in Belgium. The foremost is the Pro Arte string quartet, followed closely by the Zimmer Quartet, an old-established group, and the Lejeune Quartet of Liège, composed of four young, capable and very enthusiastic musicians.

The town of Liège possesses an institution which no doubt is unique.

A little more than twenty-five years ago a rich amateur and his wife, Monsieur and Madame Dumont-Lamarche, bequeathed the sum of one hundred thousand francs (at that time about \$20,000) to the town for the furtherance of chamber music. The conditions were that the capital be invested and only the interest used. This revenue was placed at the disposal of a committee solely for the organization of chamber music concerts, to the exclusion of any other class of musical entertainment. All seats, except a very few reserved for the authorities, were to be absolutely free, and the audience to pay no charges or fees of any kind whatsoever. Before the war, almost all the renowned chamber music groups of Europe were engaged. There was an average of four concerts a season. Of these, at least one was given by a celebrated group, the rest by local groups.

OPERAS

Opera is subsidized to a very great extent in Belgium by the State and the Municipalities. The principal opera houses are the Théâtre Royal de la Monnaie in Brussels, and the Flemish Opera in Antwerp. Practically all important towns, Ghent, Liège, Verviers, etc., have a theatre where only musical plays (operas, operettas, etc.) are performed and which possesses a complete company of orchestra and singers capable of staging any work; or else

they possess a theatre where musical plays are given at regular intervals by visiting companies.

The activity of the Brussels and Antwerp Opera House directors, both as regards the production of new works and the reviving of others, is untiring. During the last season, August 1, 1925, to June 30, 1926, La Monnaie produced the following new works: Prince Igor of Borodine, *La Nuit de Phœbus* of C. Kufferath, *Un Songe de Nuit d'Été* of Victor Vreuls, *Fierabras* of Franz Schubert, *l'Enfant et les Sortilèges* of Maurice Ravel, *l'Oiseau Enchanté* of Nicolas Tchérépnine, *La Légende du Czar Saltan* of Rimsky-Korsakoff, and *Les Malheurs d'Orphée* of Darius Milhaud.

CONSERVATORIES

Belgium possesses four large establishments for musical education, termed Royal Conservatories, viz.: Brussels, Liège, Ghent, and Antwerp. Besides these, almost every town possesses a municipal School of Music or Conservatory. To these may be added a very considerable number of private music schools. The municipal and private music schools are visited periodically by Government inspectors, and grants are allowed in proportion to the number of pupils and according to the status of the school.

FESTIVALS

It may be matter for surprise that in a country where music is taken so seriously, where every town—and even village—possesses one or more choral societies, where every town has its Municipal Music School, where the Government allows generous grants for the encouragement of music in all its manifestations, the Music Festival, as given in Anglo-Saxon countries, is unknown.

True, there are in Belgium Prize Competitions for choirs—almost exclusively for male choirs—but this is far from what England, America and Germany understand by Music Festival. Even the name has no significance here. It is used to denote a concert or recital where the works of one composer alone fill the program; Festival Beethoven, Festival Chopin, etc.

Naturally, the absence of such a vast function as a Music Festival is in intimate relationship with the mentality of the nation. And in this respect it must be remembered that, in spite of the fact that a good half of the population of Belgium are Flemish (of Germanic origin), the upper and middle classes—those who take a live interest in music and things musical—are essentially racially Latin or totally dominated by Latin influence.

An identical state of mind exists in France, Spain, Italy, and other Latin countries. There, also, the Music Festival, such as it is known in England and the Rhinelands, does not exist. It should not, however, be concluded from this that the Latin races are less musical than those of Saxon origin, for such a conclusion would be absolutely fallacious. A proof of this is that practically only in countries inhabited by the Latin races is music generously encouraged by the State and Municipalities.

BELGIUM

(Unless otherwise stated, the nationality of the artists listed is Belgian.)

SYMPHONY ORCHESTRAS

ANTWERP

ROYAL ZOOLOGICAL SOCIETY—F. Alpaerts, conductor. Concerts given Wednesday evenings during Winter and Tuesday evenings during Summer.

SOCIÉTÉ DES NOUVEAUX CONCERTS—L. de Vocht, artistic director. Eight concerts during the year, for subscribers to the Théâtre Royal. Chamber Music Concerts are also given.

PETER BENOIT FONDS—F. Alpaerts, conductor.

BRUSSELS

None of these organizations tour.

CONCERTS DU CONSERVATOIRE—D. Defauw, conductor.

CONCERTS DEFAUW — D. Defauw, conductor.

CONCERTS SPIRITUELS — Secretary: Charles Salmon, 54, Avenue Emile Beco. Joseph Jongen, conductor.

CONCERTS POPULAIRES—Fr. Ruhlmann, conductor.

GHEENT

CONCERTS DU CONSERVATOIRE ROYAL DE MUSIQUE—Martin Lunsens, Director.

ASSOCIATIONS DES CONCERTS d'Hiver—Théâtre Royal. E. Rasse, Director.

LIEGE

THEATRE ROYAL—Place de la République Française.

CONSERVATOIRE ROYAL—M. Fr. Rasse, conductor.

CONCERT DU JARDIN D'ACCLIMATION—M. L. Charlier, conductor.

OPERA HOUSES

ANTWERP

THEATRE ROYAL FRANÇAIS—18, Place de la Comédie. Director, Ad. Coryn; Conductors, Deveux, A. Cluytens, H. Lenaerts; Stage Director, Versturm.

OPERA ROYAL FLAMAND—5, Avenue de France. Directors, Derickx, Tokkie; Conductors, J. Schrey, Candael, Bossmans, Veremans. 11,350 places.

BRUSSELS

THEATRE ROYAL DE LA MONNAIE—Directors, MM. Corneil de Thoran, Jean van Glabbeke, Paul Spaak; Secretary, M. Maurice Goffin; Conductors, MM. Maurice Bastin, Léon Molle., Corneil de Thoran; Stage Directors, MM. Georges Dalman, Jean Coutelier, François Deckers, Henri Peeters; Sopranos, Mmes. Laure Bergé, C. Clairbert, R. de Carlez, G. Dorley, L. Laudy, M. Prich, S. Romane, H. Smirnova, A. Talifert; Contraltos, Y. Andry, S. Ballard, M. Gerday, G. Marechal, L. Mertens; Tenors, MM. M. Claudel, J. Coutelier, H. Dgonies, E. Gallins, R. Girard, J. Lens, L. Maudier, J. Rogatchewsky, V. Verteneuil; Baritones, A. Boyer, E. Colonne, J. Decock, R. Lefèvre, L. Richard, J. Sales; Bassos, M. Chantaine, H. Raidich, L. van Obbergh; Ballet, M. E. de Ghistelles, Mmes. Bella Darms, Germaine d'Astra, R. Delvigne, J. de Vally, G. Eyers, C. Gozet, P. Hanssens, G. Lange.

GHEENT

THEATRE ROYAL—Director, E. Loose; Conductors, O. Roels, M. de Preter; Stage Director, M. Rebuffel. 1,722 places.

LIEGE

THEATRE ROYAL—Place de la République Française. Administrator, Fr. Gaillard; Conductor, Fr. Gaillard.

MUSIC FESTIVALS

ANTWERP

FESTIVAL PETER BENOIT—Organized by the "Peter Benoit Fund," takes place every year in the Salle de la Zoologie.

MUSIC CONSERVATORIES

ANTWERP

CONSERVATOIRE ROYAL FLAMAND—11, Marché Saint-Jacques. Council of Administration: MM. The Governor, The Bourgmestre, Huysmans, J. Verachtert, K. Weler, Stelfeld, Junes. Director: L. Mortelmans. Librarian and Director of Studies: J. Boelaerts.

BRUSSELS

CONSERVATOIRE ROYAL DE MUSIQUE—30, rue de la Régence. Director: Joseph Jongen.

GHENT

CONSERVATOIRE ROYAL DE MUSIQUE—54, rue du Haut Port. Director: Martin Lunssens. Secretary: J. Soiron.

LIEGE

ACADEMIE DE MUSIQUE—Rue des Carmes. Director: Jean Quitin.

CONSERVATOIRE ROYAL DE MUSIQUE—29, Boulevard Piercot. Director: François Rasse.

ECOLE DE MUSIQUE—Salle Renson, Boulevard d'Avroy. Director: Nicolas Radoux.

ECOLE SPECIALE DE CHANT—Rue Soeurs-de-Hasque.

INSTITUT MUSICAL—15, rue Thiers-Savary. Director: M. Hamers.

PRIZE COMPETITIONS

As regards Prize Competitions, at the end of each school year the above Conservatoires Royal organize competitive examinations for all branches of tuition, in which the best pupils participate. The laureates are awarded prizes.

MUSIC SOCIETIES

ANTWERP

CERCLE ROYAL ARTISTIQUE—Rue d'Arenberg.

SOCIETE ROYALE DE ZOOLOGIE—Place de la Gare.

KUNST EN LIEFDADIGHEID—75, rue Van Dael, Borgerhout.

BRUSSELS

CERCLE ARTISTIQUE ET LITTÉRAIRE—Waux-Hall, rue de la Loi. Object: Art exhibitions, lectures, concerts.

SOCIETE DES AUTEURS, COMPOSITEURS, ET EDITEURS DE MUSIQUE—37, rue Montoyer. Object: Protection of Authors' and Composers' rights.

GHENT

CERCLE ARTISTIQUE—President: J. de Smet.

SOCIETE DES CONCERTS DU CONSERVATOIRE—Conductor: Martin Lunssens.

ASSOCIATION DES CONCERTS D'HIVER—Conductor: E. Rasse.

LIEGE

DISCIPLES DE GRETRY—Rue Haute-Sauvinière. Director: Fr. Gaillard.

DUMONT-LAMARCHE—Committee under the Presidency of the Echevin des Beaux-Arts and the Director of the Conservatoire Royal.

OEUVRES DES ARTISTES—46, Boulevard Frère-Orban. Directors: Ch. Radoux, J. Robert.

ROYALE LEGIA, La—21, Passage Lemonnier. Director: E. Gérôme.

COMPOSERS

DE BOECK, Aug.—45, rue de l'Enseignement, Brussels.

DE GREEF, A.—110, rue Defacqz, Brussels.

DELCROIX, L.—46, rue du Bailli, Brussels.

DELL ACQUA, Eva—7, rue du Berger, Brussels.

DUBOIS, L.—17, Place du Petit Sablon, Brussels.

GILSON, Paul—31, rue Emmanuel Hiel, Brussels.

GOEYENS, F.—96, Avenue Slegckx, Brussels.

JONGEN, J.—Conservatoire Royal, Brussels.
 LUNSSSENS, M.—Conservatoire Royal, Ghent.
 MORTELMANS, L.—Director of the Conservatoire Royal Flamand, Antwerp.
 RASSE, Fr.—Conservatoire Royal, Liege.
 ROGISTER, J.—18, rue André Dumont, Liege.

NEW WORKS PERFORMED SINCE OCTOBER, 1925

BRUSSELS

(*At the Theatre Royal de la Monnaie*)
 BORODINE, A.—Le Prince Igor. October 29, 1925. Performers: Mmes. Smirnova, Mertens; MM. Roosen, Gallins, van Obbergh; conducted by Corneil de Thoran.

KUFFERATH, Camille—La nuit de Phœbus. November 6, 1925. Performers: Mmes. Germaine d'Astra, M. E. de Ghistelles; conducted by Léon Molle.

MILHAUD, Darius—Les Malheurs d'Orphée. May 7, 1926. Performers: Mme. Bianchini; M. John Charles Thomas; conducted by Corneil de Thoran.

RAVEL, Maurice—L'Enfant et Les Sortilèges. February 11, 1926. Performers: Mmes. Mertens, Clairbert, Andry; MM. Claudel, Raidich; conducted by Léon Molle.

RIMSKY-KORSAKOFF—La Légende du Czar Saltan, de son Fils Guidon, le héros vaillant et glorieux, et de la Belle Princesse Cygne. April 15, 1926. Performers: Mmes. Smirnova, Clairbert, Ballard; MM. van Obbergh, Gallins, Boyer, Cloudel; conducted by Valentin Morskoy.

SCHUBERT, Franz—Fierabras. January 14, 1926. Performers: Mmes. Talifert, Smirnova; MM. Verteneuil, Girard, Roosen; conducted by Corneil de Thoran.

TCHEREPNINE, Nicolas—L'Oiseau Enchanté. March 11, 1926. Performers: Mmes. G. d'Astra, Bella Darms; MM. Ambrosini, de Ghistelles; conducted by M. Bastin.

VREULS, Victor—Un Songe de Nuit d'Été. December 17, 1925. Performers: Mmes. Clairbert, Mertens, Andry, Bianchini; MM. Richard Gallins, Colonne, Bayer, Claudel; conducted by Corneil de Thoran.

DAILY NEWSPAPERS AND THEIR MUSIC CRITICS

ANTWERP

HET HANDELSBLAD—9, Marché au Linge. Critic: A. Hansen.
 MATIN, Le—39, Vieille Bourse. Critic: "Peelaert" (J. d'Avenel).
 MORGENPOST, Die—28, Rempart Sainte-Katherine. Critic: L. Anthrop.
 NEPTUNE—30, Rempart des Tailleurs de Pierre. Critic: Buisseret.

BRUSSELS

DERNIERE HEURE, La—9, rue Saint-Pierre.
 ETOILE BELGE, L'—13, rue des Sables. Critic: Georges Eckhoud.
 GAZETTE, La—86 rue des Marais. Critic: Lucien Solvay.
 INDEPENDANCE BELGE, L'—17, rue des Sables. Critics: Ernest Closson, Henry Lesbroussard, Pierre Joulet.
 LIBRE BELGIQUE, La—12, rue Montagne-aux-Herbes-Potagères. Critics: Georges Systermans, Paul Tincl.
 MIDI, Le—62, rue du Lombard. Critic: Paul Gilson.
 NATION BELGE, La—56, Place de Brouckère. Critic: Julien Flament.
 NATIONAL BRUXELLOIS, Le—12, rue Montagne-aux-Herbes-Potagères. Critics: Eugène Stevens, Albert Hap.
 PEUPLE, Le—35, rue des Sables. Critic: Mangin.
 SOIR, Le—23-25, Place de Louvain. Critic: Paul Tincl.
 VINGTIEME SIECLE, Le—25, rue de la Madeleine. Critic: G. Duvinéaud.

GHENT

BIEN PUBLIC, Le—3, rue aux Tripes. Critic: A. de Moor.
 FLANDRE LIBERALE, La—1, rue du Nouveau Bois. Critic: P. Bergmans.
 GAZETTE VAN GENT—22, rue Sainte-Marguerite. Critic: Ed. Verschueren.
 VOORUIT—27, rue Liévin de Winne. Critic: Jef Vander Meulen.

LIEGE

EXPRESS, L'—Critic: A. Demblon.
 GAZETTE DE LIEGE, La—2, rue de l'Official. Critic: J. Groven.
 JOURNAL DE LIEGE, Le—Rue des Dominicains. Critic: Charles Radoux.
 MEUSE, La—10, Boulevard de la Sauvenière. Critic: L. Lavoye.
 WALLONIE, La—Rue de la Régence. Critic: L. Defrechery.

AGENTS

ANTWERP

GUSTAVE FAES—73, Rempart Sainte-Katherine.

BRUSSELS

JEAN DELVIGNE—19, rue de Namur.

FERNAND LAUWERYS—36, rue du Treurenberg.

MAISON CHESTER—86, rue de la Montagne.

OFFICE CENTRAL DES CONCERTS—30, rue Marché aux Poulets.

GHENT

MAISON BAYER—Rue de Brabant.

MAISON CNUDDÉ—Rue des Foulons.

MAISON PAERNOTTE—Rue de la Vache.

LIEGE

DERACHE, Charles—9, rue de Berghès.

DE ROMA—13, rue des Célestines.

DONEUX, Abel—14, rue Lulay.

REUTER—57, rue de la Cathédrale.

SIUS—269, rue Sainte-Marguerite.

CONCERT HALLS

ANTWERP

CENTRAAL SCHOUWBURG—10, rue Van Wesenbeke.

SALLE DU CERCLE ROYAL, ARTISTIQUE—28, rue d'Arenberg. 1,000 places.

PETITE SALLE DU CONSERVATOIRE ROYAL FLAMAND—Marché Saint-Jacques. 270 places.

SALLE BEETHOVEN—Rue de Bom.

SALLE DE LA SOCIÉTÉ ROYALE DE LA ZOOLOGIE—Place de la Gare. 300 places.

BRUSSELS

SALLE DELGAY—134, rue Royale. 200 places.

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SALLE DU CONSERVATOIRE ROYAL.
SALLE DE L'HOTEL DE VILLE.

LIEGE

SALLE DU CONSERVATOIRE—29, Boulevard Piercot. 1,700 places.

SALLE DES FÊTES DE LA MAISON DU COMBATTANT—Boulevard d'Avroy.

LE CONTINENTAL—Place du Maréchal Foch.

ROYALE LEGIA—21, Passage Lemonnier.

CHAMBER MUSIC ENSEMBLES

QUATUOR PRO ARTE—Alphonse Onnou, Laurent Halleux, Germain Prévost, Robert Maas. Management: M. Verroyck-Caulon, 57, rue de la Meuse, Brussels.

QUATUOR ZIMMER—Albert Zimmer, Frédéric Ghigo, Louis Barven, Jaques Gaillard. Management: M. Albert Zimmer, 105, rue Dodanée, Brussels.

TRIO DE LA COUR DE BELGIQUE—Emile Bosquet, Hector Clokers, Maurice Dambois. Management: M. Fernand Lauwerijs, 36, rue de Treurenberg, Brussels.

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BOSMANS—20, rue Everdy.

CANDAEL, K.—19, rue du Roi.

CLUYTENS, A.—59, rue Brant.

DE VOCHT, L.—At Schilde.

LENAERTS, H.—75, rue Lozana.

MORTELMANS, L.—17, Avenue Hélène.

SCHREY, J. B.—Opera Royal Flamand, 5, Avenue de France.

BRUSSELS

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DEFAUW, D.—Conservatoire Royal.

DUBOIS, L.—Conservatoire Royal.

DUYSBURGH, F. L.—102, rue des Horticulteurs.

GILSON, P.—31, rue Emmanuel Hiel.

HOUDRET, M.—Rue de l'Abbaye.

PREVOST, A.—69, Avenue des Rogations.

QUINET, F.—5, rue des Eperonniers.

VAN DAM, L.—Conservatoire Royal.

LIEGE

RASSE, Fr.—29, Boulevard Piercot.

PIANISTS

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MORTELMANS, L.—17, Avenue Helène.

BRUSSELS

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BASTIN, F.—7, rue Cuereus.

BOSQUET, E.—58, rue Boetendael.

CHASTAIN, J. du—20, rue Franz Merjay.

CLUYTENS, L.—84, Avenue de l'Hippodrome.

DE GREEF, A.—110, rue Defacqz.

DE HERVE, Z.—55, Avenue Jean Volders.

DE ZAREMSKA, Mme.—Conservatoire Royal.

SCHARRES, C.—129, rue Royale-Sainte-Marie.

SEVENANTS, J.—13, rue Vilain Quar-
torze.

VANTYN, S.—37, rue Paul Lauters.

GHENT

DE SUTTER—Conservatoire Royal.

LAOUREUX—Conservatoire Royal.

LIEGE

CHASTAIN, J. du—Conservatoire Royal.

CLOSSON, L.—63, rue Hocheporte.

DEBEFVE—28, rue Selys.

DEMBLON, Mme.—82, rue Fétinne.

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VIOLINISTS

ANTWERP

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BRUSSELS

BOSQUET, E.—5, rue de Pologne.

CHAUMONT, E.—16, rue Dehasse.

CRICKBOOM, M.—67, rue de la Source.

DUBOIS, A.—38, rue Housseau.

DUBOIS-DONGRIE, Mme.—142, rue
Américaine.

MARCHOT, A.—9, rue Franz Merjay.

YSAYE, E.—48, Avenue Brugmann.

ZIMMER, A.—Rue Dodonné.

GHENT

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SMIT, J.—Conservatoire Royal.

LIEGE

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CLOCKERS, H.—Conservatoire Royal.

DOSSIN, O.—33, rue des Anglais.

HERMAN, C.—Rue Auguste-Hock.

LEJEUNE, M.—Conservatoire Royal.

VIOLONCELLISTS

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DE HOVRE, A.—Conservatoire Royal.

BRUSSELS

CLOSE, T.—25, Avenue Montjoie.

FISCHERS, F.—45, rue des Coteaux.

GAILLARD, J.—11, Avenue Dupectiaux.

GODENNE, A.—77, rue de Livourne.

GOFFIN, E.—46, Boulevard Charlemagne.

JACOBS, H.—47, rue de la Brasserie.

LOEVENSCHN, M.—36, rue de la Con-
corde.

PITSCH, G.—23, rue de la Vanne.

LIEGE

ROGISTER, H.—23, rue aux Frères.

SOIRON, R.—74, Boulevard d'Avroy.

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BRUSSELS

DEMET, A.—Conservatoire Royal.

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VASTERSAVENTS, J.—7, rue No-
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DEN BOER—Conservatoire Royal. Horn.
DISTELMANS, N.—114, rue Ballaer.
Viola.

BRUSSELS

- ECKKHAUTE, E.—56, rue de la Croix.
Double-bass.
MEERLO, S. E.—26, Avenue Jean Vol-
ders. Harpist.
RISLER, J.—Conservatoire Royal. Harpist.
VAN HOUT, L.—Conservatoire Royal.
Viola.

LIEGE

- ROGISTER, J.—18, rue André-Dumont.
Viola.

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- ANTROP, Mme.—23, rue Alfred-Goe-
mare.
STEURBAUT, A.—Avenue Jan van Rys-
wyck.

BRUSSELS

- ARMAND-COPPINNE, Mme.—49, rue
Philippe-Lebon.
DYNA BEUMER, Mme.—167, Ch. de
Vleurgat.
BRELIA, Mme. E.—51, rue de la Régence.
CLERY, M. de—19, rue du Magistrat.
DAS, Mlle. M.—62, rue d'Albanie.
DEMEST, D.—8, rue d'Ecosse.
DUYSBURGH—180, rue Marie-Chris-
tine.
FELTESSE, Mme. H.—142, rue Saint-
Henri.
FLAMENT, Mlle. J.—115, rue Royale-Ste-
Marie.
KIPS-WARNOTS, Mme.—18, rue d'Edim-
bourg.
POLLARD, Mlle.—12, Avenue Coghen.
SWOLFS, L.—38, Avenue Brugmann.
THYS, Mlle. M.—15, rue de Robiano.
WEYNANDT, M.—14, rue Murillo.
WYBAUW-DUTILLEUX, Mme.—43, rue
Moris.

LIEGE

- COPPINNE, Mme. A.—Conservatoire Royal.
MALHERBE, Fr.—289, rue Campine.
SERWIR, Mlle. B.—Conservatoire Royal.

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- DELHAYE, Mlle. M.—6, rue Killiaen.
QUESTIER, Mlle. B.—Maison Faes, 73,
Rempart Sainte-Katherine.

BRUSSELS

- AMBROSINY—Théâtre Royal de la Mon-
naie.

LIEGE

- ALBERS, Mlle.—2, rue de Dominicains.
DAEMS, M. et Mme.—23, rue Justice.

LEADING MUSIC JOURNALS

ANTWERP

- DE TOONKUNSTENAAR—Official Or-
gan of the Association Professionnelle
des Artistes Musiciens of Antwerp.
Monthly.
JOURNAL D'ANVERS, Le—9, courte
rue de l'Hôpital. Weekly.
MEPHISTO—Weekly.

BRUSSELS

- ART ET DECORATION—9, rue Maxi-
milien, Ixelles - Bruxelles. Director,
Georges Raemacker. Weekly.
ARTS ET LETTRES D'AUJOURD'HUI
—86, rue de la Montagne. Director,
Robert Sand. Weekly.
ARTISTE, L'—10, Ch. de Louvain. Edi-
tor, Adolphe Brachart. Organ of the
"Spectacle." Weekly.
ARTISTE MUSICIEN, L'—8, rue Cop-
pens. Official Organ of the Chambre
Syndicale des Artistes Musiciens. Month-
ly.
BULLETIN MENSUEL DU ROYAL
CERCLE MEYERBEER—172, rue de
Laeken. Monthly.
MUSIC—25, Boulevard Bischoffsheim.
Editor, E. L. T. Mesens. Devoted to
Music and the Dance. Monthly.
MUSIQUE POPULAIRE, La—30, Ave-
nue de l'Yser. Director, M. Loriaux.
Monthly.
PROPULSEUR MUSICAL, Le—37, Ave-
nue de l'Armée. Director, G. Wau-
camps. Monthly.

QUINZAINE, La (changed to "La Semaine" q. v).

REVEIL MUSICAL, Le—277, rue Victor-Rauter. Director, Anderlecht. Monthly.

REVUE MUSICALE BELGE, La—137, rue Vanderlinden. Editor, Marcel Poot. Monthly.

SEMAINE, La—28, rue Marché du Parc. Director, M. Philip. Weekly.

MUSIC PUBLISHERS

BRUSSELS

ART BELGE, L'—13, rue du Gentilhomme.

CRANZ, A.—75, Boulevard Max.

DELVIGNE, Jean—19, rue de Namur.

LAUVERYNS, Fernand—36, rue du Treurenberg.

GHENT

BAYER—Rue de Brabant.



SWITZERLAND

OPERA HOUSES

GENEVA

GRAND THEATRE—Conductors, Edmondo de Vecchi, Gaetano Marchese; Personnel: Anna Maria Guglielmetti, Carmen Melis, Anna Orfei, Pierina

Prampolini D'Astrea, Anna Sassone-Soster, Dolores Seghizzi, Gennaro Barra, Lorenzo Conati, Nino Ederle, Michele Fiore, Giulio Fregosi, Carlo Gislon, Albino Marone, Cesare Orfei, Christy Solari, Domenico Viglione-Borghese.



MUSIC IN HOLLAND

By

Miguel Vothemius.

[Honorary Member of the Dutch Society for the Progress of Music; Editor of the former "WEEKBLAD VOOR MUZIEK"]

STATE OF MUSIC IN GENERAL



S this is the first time in Pierre Key's Music Year Book that anything has been written about music in Holland, it would seem to be a good thing to write rather fully, and to go back some years in the history of Dutch musical life.

The statesman Mr. Thorbecke said in a parliamentary speech: "Stricto sensu, one cannot say much against music, but it is no affair of state." Unfortunately, the State has for many years interpreted these words in a sense which has imposed complete inaction as regards music, musical education, and the well-rounded development of youth.

Painting has interested the Government, Rembrandt and the other great Dutch painters of his time bringing about that state of affairs. Painting was lucrative, and hence general commercial business profited by the plastic arts. Music was the only art to be treated unfairly. As it had neither the interest nor the favour of the State and higher authorities, it was entirely left to private initiative. In spite of obstacles, this initiative achieved much, thereby proving the strong disposition towards music of the upper and better-educated classes of the country, at least. The extent to which music is cultivated and developed in Holland by amateurs is truly remarkable. Many of them could easily compete with either vocal or instrumental professionals.

As for the lower classes, music means little, practically nothing. In elementary education, too little care is bestowed upon singing and other classes of music. In comparison with the situation in other countries, elementary musical education is here in a bad state, though before long there must be a decided change for the better, due to the efforts of certain workers, among whom is the present writer. In the low-lying countries it is not only the tempo of the water that is slow, but slow is also the movement of other things.

An organization which has tremendously influenced the musical taste of the higher classes is the "Society for the Progress of Music," founded nearly a hundred years ago. Aided by several patrons, this Society has kept alive in-

terest in good music well performed, and today, as a result of their indefatigable tenacity, Holland cuts an extremely good figure musically.

The musical development of the higher classes, together with their outstanding gifts and untiring perseverance, at last attracted the attention of the State and won its support. For musical education in the conservatories and also for orchestras, the State began to grant subsidies, following the example of the provincial and urban governments, which had already done so.

As soon as the honour of Holland, or at least of its rulers, became involved, music became an affair of State. With such authority behind them, many young men of good family, who before had not dared to choose a musical profession on account of the infamia attached to the name of artist, began to appear in public, and Music became respectable and worthy of public esteem. Mixed choral societies, men's choral societies, brass bands, etc., were organized and still exist in many parts of the country. They exert an influence, although it is naturally outside the scope of music in its highest meaning.

ORCHESTRAS

Holland's most important musical organization is the orchestra of the Concertgebouw of Amsterdam. This orchestra has an international reputation, due undoubtedly to Willem Mengelberg, who, continuing the work of his predecessor, Willem Kes, has brought it to a high standard of artistic excellence. The repertory of the Concertgebouw consists of orchestral works of both the classic masters and the moderns (Strauss, Schoenberg, Stravinsky, Prokofieff, de Falla, Albeniz, Debussy, Roussel, Ravel, Honegger, etc.), and also of vocal works and oratorios for soli, chorus and orchestra. A large mixed chorus, trained too by Mr. Mengelberg, performs, for example, Bach's St Matthew's Passion, Beethoven's Ninth Symphony, Berlioz's *La Damnation de Faust*, Verdi's Requiem, and so on. The performance of these works, as is everywhere known, is incomparable. With extraordinary predilection, Mengelberg interprets the great symphonic works of Gustav Mahler—his interpretation of Mahler's Eighth is unique—as he has done for Richard Strauss, who, to honour Mengelberg and his orchestra, dedicated to them his *Heldenleben*.

Next in order is The Hague Orchestra, which was founded by Henry Viotta, who conducted it for many years and brought it to great artistic power. Its present conductor is Peter van Anrooy. Other good Dutch orchestras are the Utrecht (conducted by Evert Cornelis), the Arnhem (conducted by Martin Spanjaard), the Groningen (conducted by Kor Kuiler), and the Haarlem (conducted by Nico Gerharz). They are all more or less subsidized by the provincial or city governments. Their permanent headquarters are in the towns mentioned, and they frequently make tours to places where there are no symphony orchestras. Sometimes Mengelberg's orchestra appears in a town where there is already a good orchestra, and considerable rivalry ensues. And naturally, if in a town there are amateurs who have a fair orchestra, or even a

good one, they want to hear from time to time the very best of all, a competition not at all disastrous to the art.

CHORAL SOCIETIES

When the works mentioned above are performed, the choral forces are usually recruited from the choral societies which the different sections of the "Society for the Progress of Music" have formed for the interpretation of choral music. In the case where the choral conductor of a town is not identical with the orchestra conductor, the orchestra, but not its regular conductor, is engaged by the management of the section. Among the conductors who obtain the unity desired in choral works is Dr. Johan Wagenaar. His ability in this respect is outstanding. "The Society for the Progress of Music" has fifty sections throughout the country, all of which are unceasingly active.

There are also self-supporting choral societies in Holland, such as the "Catholic Society" in Amsterdam, conducted by Theodore van der Byl, and the Bach Society, in Naarden, conducted by Johan Schoonderbeek. The latter has acquired fame by the high excellence of the performances given in the beautiful old church of the town. Its notoriety, while not world-wide, is somewhat akin to that of Bayreuth, for people flock here from many corners of Europe to hear the choral singing. Naarden is a fortress for the defense of Amsterdam; its setting is particularly lovely, and it may be said to be the garden of that city. Other Bach societies in Holland have in a measure renounced their patron-composer, as they also perform the works of other composers. The Bach Society of Haarlem is among them.

Another society recently to break away from the principles it had held for so many years was the Wagner Society of Amsterdam, founded by Henry Viotta. He and the present writer—and this is proffered in all modesty—were the first, and for a long time the only musicians in Holland who understood and fought for the art of Richard Wagner, an art then new to everybody, but naturally and logically founded on solid foundations by der Denker und Dichter gewaltigen Willens. Both artists remained true to the ideals of their youth. In the early days of the Society, Viotta conducted its performances in the Municipal Theatre of Amsterdam. Except for the imperfections and differences in locality, these productions easily stood comparison with those of Bayreuth. No singers were engaged who had not performed at Bayreuth, and the orchestra was Holland's best, the Concertgebouw. Thus all the Wagnerian works are performed, two each year. Financially, these performances are not successful, owing to the small size of the theatre, and were it not for Mr. Bunge, who assumes the responsibility, ends would never meet.

The Great War put an end to the Wagner Society's productions. They have, however, lately been reinaugurated with a presentation of the Mastersingers, conducted by one who knows the real Bayreuth principles and remains loyal to them, Dr. Karl Muck. Henry Viotta is seventy-eight, and lives retired from public life in Switzerland. He has remained apart from the reform which

took place in the Society, which constitutes the Society so as to perform, in the future, works of other composers in addition to Wagner.

OPERA

The art of music-drama rarely makes an impression upon the Dutch. From the beginning to the present time, the history of the opera in Holland is one long story of disappointment and failure. Opera here has never shaken itself free of foreign domination. There existed for a long time a German Opera in Rotterdam, a French Opera at The Hague, an Italian Opera in Amsterdam. These companies also performed throughout the country. Efforts to found a Dutch Opera in Amsterdam came to grief in spite of the leadership of Kees van der Linden. The remainder of the enterprise was taken over by Mr. van Raalte, who has added excellent vocalists to the troupe, and is doing splendid work. Only a few Dutch composers have written music-drama, the few opportunities for performance doubtless deterring them. Those of our composers who have composed for the theatre have done so because they imperatively had the dramatic-creative urge, and among such composers are Emile von Bruckén Fock, and van Milligen.

There is no use mincing the matter: the Amsterdam Theatre is not adapted to performance of masterpieces which shall be perfect and balanced in every detail. There is a movement on foot to build a Wagner Theatre after the Bayreuth and Munich (Prinz Regententheater) models. The plans are finished and the site has been marked out.

COMPOSERS

In proportion to the size of the country, the composers of Holland are numerous, an irrefutable proof of the fact that music in Holland is earnestly cultivated in proportion to the number of inhabitants. In quantity and quality Holland is hardly behind other countries. To the great body of our eminent composers, Dr. Alphons Diepenbrock, Dr. Johan Wagenaar, and Bernard Zweers added their names a long time ago. Diepenbrock, a man of singular musical and poetic gifts, began as a Wagnerian, and then developed his own idiom. He is best known for his songs, on texts of Novalis, with orchestral accompaniment, a *Te Deum*, a liturgical Mass, music for the scenic production of Sophocles' *Electra*, and Aristophanes' *The Birds*. During the War, with all his energy, he took the part of the French, which no doubt exerted an influence on his orchestral music. He died a few years ago at an early age, and with him Holland lost one of her finest talents. Zweers, who remained true to the principles of the German school, of which he was an enthusiastic disciple, died in 1925.

Johan Wagenaar is perhaps our most original composer. He is thoroughly Dutch, with all the peculiarities of this genuinely typical people which once delivered itself from Spanish oppression. Wagenaar has a perfect command of the technic of composition. Bach, who was years before the organist of the Cathedral of Utrecht, has in Wagenaar an unsurpassable interpreter and also

conductor of his great choral works, such as St. Matthew's Passion. In Wagenaar's instrumental creations can be heard his veneration for Berlioz and Richard Strauss, although he never slavishly copies them or anybody. As a humorist with a special talent for observing the incongruous in all things and laughing over it, he has created something quite unique in the world. In literature, as well as in music, Wagenaar found himself, and it is to be regretted that any translation of his piquant Dutch manner must lose its comical, humorous spirit of parody and its distinguishing peculiarities.

Wagenaar's music follows the text in an inimitable manner. The bond between text and music is quite as perfect as anything of Wagner. He has composed in this style *De Schipbreuk* (The Shipwreck), for soli, chorus, piano and stringed instruments; an opera, *De Doge van Venetië* (The Duke of Venice); and *The Cid*—also an opera—which was too much of a parody for long existence. His latest production in this style is *Jupiter Amans* for soli, chorus, piano and orchestra. These works never lose their interest and are always performed in Holland with extraordinary success.

Next to the composers mentioned—to whose school also belong Cornelis Dopper and Anton Averkamps—there arose others. Though some were disciples of Wagenaar and Zweers, they are "modernists" desirous of breaking with classical rules, harmonic systems and methods. One of them, perhaps the most important, is Willen Pijper, once a follower of Mahler, but now far beyond him. Others of this numerous band are Sem Dresden, Director of the Amsterdam Conservatory, and Zagwijn and Landré, of Rotterdam.

MUSIC SCHOOLS, ARTISTS, CRITICS, ETC.

For musical education there is, besides the Amsterdam Conservatory, a Conservatory at The Hague, directed by Dr. Wagenaar. There also exist very good music schools in Amsterdam, Rotterdam, Utrecht, etc.

Holland has many excellent vocalists and instrumentalists of whom only a few can be mentioned here:

Of the vocalists, Madame Moordewier, Miss Mia Peltenburg, To van der Sluys, Anna Kappel, Jacques Urlus, van Fulder, Thomas Denys, Max Kloos; of the violinists, Zimmermann, Alexander Schmueller, Francis Koene, Sam Swaap; of the violin-cellists, Maria Loevenssohn, Max Orobio de Castro, Carel van Leeuwen Boomkamp, van Isterdael; and of the pianists, Dirk Schäfer, Willem Andriessen, and Julius Röntgen are the most important.

There are many critics in Holland, almost too many. Critics of real importance are Herman Rutters of the *Algemeen Handelsblad* of Amsterdam, Landré of the *Nieuwe Rotterdamsche Courant*, and Louis Arntzenius of the *Amsterdam Telegraaf*.

The musical periodical *Caecilia en het Muziek College* takes the lead among journals of its kind in this country. The editor-in-chief is Mr. P. van Westheene, an artist of great integrity and a good composer who lives in Arnheim.

HOLLAND

SYMPHONY ORCHESTRAS

ARNHEM MUNICIPAL ORCHESTRA
—Martin Spanjaard, conductor.

CONCERTGEBOUW ORCHESTRA OF
AMSTERDAM—Willem Mengelberg,
Cornelis Dopfer, and Pierre Monteux,
conductors. Guest Conductors: Karl
Muck, Bruno Walter, and Max Fiedler
Zittau.

"DILIGENTIA" ORCHESTRA—Peter
van Anroop, conductor.

GRONINGEN MUNICIPAL ORCHES-
TRA—Kor Kuiler, conductor.

HAARLEM MUNICIPAL ORCHESTRA
—Nico Gerhartz, conductor.

UTRECHT MUNICIPAL ORCHESTRA
—Evert Cornelis, conductor.

OPERA HOUSES

NATIONAL OPERA OF THE HAGUE
—Management: M. Karel Huysings,
Mme. Poolman-Meissner, M. van Raalte-
Horneman. Directors: M. Poolman, M.
van Raalte, M. Hendrik Kubbinga. Con-
ductors: M. Albert van Raalte, M. Zel-
denrust, M. Louis Boer. Stage Direc-
tor: M. Zeldenrust. Stage Managers:
M. Alexanders, M. A. Poolman. Prin-
cipal Artists: Mmes. Poolman-Meissner,
van Raalte-Horneman, de Haas, Scheep-
maker, Andriessen-Bies, MM. Hendrik
Kubbinga, Jules Moes, van Helvoirt-Pel,
Johan Iseke, J. R. Schulze, Pul. Guest
Artists for 1926-27: MM. Jacques Urlus,
Herre de Vos, Marcon, Gerrit Visser,
G. Zalsman.

MUSIC FESTIVALS

BEEETHOVEN FESTIVAL—Held at Am-
sterdam. Includes the orchestral and
choral works, the piano concertos, and
all the string quartets which are per-

formed by the Hugo Capet Quartet of
Paris.

UTRECHT SUMMER FESTIVAL—Sev-
eral important works were given, and
also a performance of the Ninth Sym-
phony at the 1926 Festival.

MUSIC CONSERVATORIES

CONSERVATORIUM — Keizersgracht,
Amsterdam. Director: Sem Dresden.

MUZIEKSCHOOL — Keizersgracht, Am-
sterdam. Director: Ulfert Schults.

MUZIEKSCHOOL—Van der Duynstraat,
16-20, Rotterdam. Director: Willem
Feltzer.

MUZIEKSCHOOL — Ganzenmarkt,
Utrecht. Director: Anton Averkamp.

KONINKLIJK CONSERVATORIUM —
Beestenmarkt, The Hague. Director:
Dr. Johan Wagenaar.

*(All the above schools were es-
tablished by De Maatschap pij tot
bevordering der Toonkunst.)*

MUSIC SOCIETIES AND SPECIAL ORGANIZATIONS

MAATSCHAPPIJ TOT BEVORDER-
ING DER TOONKUNST—Secretary:
Dr. Paul Cronheim, Concertgebouw,
Amsterdam. Object: The progress of
Music in all senses. About fifty sections
of the Society exist in Holland.

DE WAGNER-VEREENIGING—Amster-
dam. Founded in 1884 by Dr. Henri
Viotta, with the object of performing
the works of Richard Wagner. During
the Great War, this Society ceased ac-
tivity, only to resume in 1926. A re-
constitution has been made, whereby
works of composers other than Wagner
will be given.

DE NEDERLANDSCHE TOONKUNSTENAARS-VEREENIGING — Secretary: Karel Textor, The Hague. Object: To further the social interest of music professionals.

BACH-VEREENIGING—Secretary: E. W. van Hyrum, Jr., Haarlem.

BACH-VEREENIGING — Secretary: Professor Dr. J. W. Gunning, Hilversum. Object: Performance of Bach's Works.

COMPOSERS

AVERKAMP, Anton—Bussum.

BRUCKEN FOCK, Emile von—Ardenhous.

BRUCKEN FOCK, Gerard von—Ardenhous.

DOPPER, Cornelis—Amsterdam.

DRESDEN, Sem—Amsterdam.

ENTHOVEN, Emile—Baarn.

FUSSEN BROEK, Hendrika van—Utrecht.

GILSE, Jan van—Zurich, Switzerland.

INGENHOVEN, Jan.

KERREBIJN, Marius A. H.

KOEBERG, F. E. A.—The Hague.

LAMBRECHTS-VOS, Anna—Rotterdam.

LANDRE, Willem—Rotterdam.

MILLIGEN, S. van—Amsterdam.

NIEUWENHOVEN, Henri van—Breda.

PIJPER, Willem—Amsterdam.

RENNES, Catherina van—Utrecht.

SCHAFER, Dirk—Amsterdam.

SCHAIK, J. A. S. van—Culemborg.

SIGTENHORST-MEYER, B. van de—The Hague.

VOORMOLEN, Alex—The Hague.

WAGENAAR, Dr. Johan—The Hague.

WEGENER-KOOPMAN, B. Frensel—Ardenhous.

WIERTS, J. P. J.—The Hague.

ZAGWYN, Henri—Rotterdam.

NEW WORKS PERFORMED SINCE OCTOBER, 1925

*(All local premieres
in Amsterdam)*

BEETHOVEN—All String Quartets. February 6 to 13, 1926. Performers: Capet Quartet. All Symphonies and Piano Concertos. May, 1926. Performers:

Concertgebouw Orchestra, conducted by Willem Mengelberg.

DE FALLA, Manuel—El Retablo del Maese Pedro. April 26, 1926.

HINDEMITH, Paul — Kammermuzik February 16, 1926.

MIASKOWSKY—Works. December 19, 1925. Performers: Serge Prokofieff and Mme. Lina Llubera.

MOUSSORGSKY — Works. December 19, 1925. Performers: Serge Prokofieff and Mme. Lina Llubera.

POULENC, Francis — Rapsodie Nègre. February 16, 1926.

PROKOFIEFF — Works. December 19, 1926. Performers: Serge Prokofieff and Mme. Lina Llubera.

RESPIGHI, Otto—Poème, Sonata, and Songs. March 13, 1926.

SILBERMAN, B.—Suite for Sextet. February 16, 1926.

STRAVINSKY, Igor—Histoire d'un Soldat; Pulcinella; and Sonate et Sérénade. February 27, 1926.

NEWSPAPERS AND THEIR MUSIC CRITICS

(Except where otherwise stated, these newspapers are issued daily.)

ALGEMEEN HANDELSBLAD, Het — Amsterdam. Critic: Herman Rutters.

NIEUWE ROTTERDAMMER, De—Rotterdam. Critic: Willem Landré.

TELEGRAAF, De—Amsterdam. Critic: Louis Arntzenius.

DE AMSTERDAMMER — Amsterdam. Critic: Constant van Wessem. Weekly.

AGENTS

KOOS, Dr. G. de—Concertbureau Gravenhage, Ten Hove Straat, 42, The Hague.

KRAUSS, Ernst—Concertbureau Amsterdam, Victoria Hotel, Damrak.

CONCERT HALLS AND AUDITORIUMS

DILIGENTIA—The Hague. 600 places.

GEBOUW VOOR KUNSTEN & WETENSCHAPPEN—Utrecht. 500 places.

GROOTE DAELEZAAL — Rotterdam. 1,000 places.

GROOTE NUTSZAAL—Rotterdam. 450 places.

HET CONCERTGEBOUW GREAT HALL—Amsterdam. 1,500 places.

HET CONCERTGEBOUW SMALL HALL—Amsterdam. 500 places.

HET GEBOUW VOOR KUNSTEN & WETENSCHAPPEN — The Hague. 1,500 places.

KURSSAAL—Scheveningen. 1,000 places.

TIVOLI—Utrecht. 1,200 places.

CHAMBER MUSIC ENSEMBLES

HET HOLLANDSCHE STRYKKWARTET (THE DUTCH STRING QUARTET)—Herman Leijdensdorff, first violin; Julius Röntgen, Jr., second violin; Bram Mendes, viola; Thomas Canivez, violoncello. M. Bram Mendes, Laren, N. H., Holland.

SAM SWAAP QUARTET—Sam Swaap, first violin, Alex Poth, second violin; Jean Devert, viola; Ch. van Isterdael, violoncello. Het Residentie Orchest, The Hague.

ZIMMERMANN QUARTET — Louis Zimmermann, first violin; Johan C. Herbochleb, second violin; Ferdinand Hellmann, viola; Marix Loevensohn, violoncello. Wouwermanstraat, Amsterdam.

CONDUCTORS

ANROOP, Peter van—Amsterdam.

BOER, Louis—The Hague.

CORNELIS, Evert—Utrecht.

CUIJPERS, Hubert—Amsterdam.

DIAMANT, Bernard—Rotterdam.

DOPPER, Cornelis—Amsterdam.

GALESLOOT, Cornelis—Utrecht.

GERHARZ, Nico—Haarlem.

HERTOG, H. J. den—Amsterdam.

KES, Willem—Koblenz, Holland.

KUILER, Kor—Groningen.

MENGELBERG, William—Amsterdam.

MONTEUX, Pierre—Amsterdam.

RAALTE, Albert van—The Hague.

ROESKE, Fred J.—Amsterdam.

SCHOONDERBEEK, Johan—Naarden.

SPANJAARD, Martin—Arnhem.

SPOEL, Arnold—The Hague.

TIERIE, Anton—Amsterdam.

WAGENAAR, Dr. Johan—The Hague.

ZELDENRUST—The Hague.

PIANISTS

ANDRIESFEN, Willem—The Hague.

RONTGEN, Sr., Julius—Bilthoven.

SCHAFER, Dirk—Amsterdam.

VIOLINISTS

KOENE, Francis—Utrecht.

LEIJDENSDORFF, Hermann — Amsterdam.

SCHMULLER, Alex.—Amsterdam.

SWAAP, Sam—The Hague.

ZIMMERMANN, Louis—Amsterdam.

VIOLONCELLISTS

BOOMKAMP, Carel van Leeuwen—Amsterdam.

CANIVEZ, Thomas—Amsterdam.

CASTRO, Max Orobio de—Amsterdam.

HEKKING, Gerard. Amsterdam.

ISTERDAEL, Charles van—The Hague

LOEVENSOHN, Marix—Amsterdam.

OTHER INSTRUMENTALISTS

FISCHER, Paula—Harpist. Amsterdam.

HASSELARR, Frans—Organist, Amsterdam.

LIJSEN, E.—Harpist. Amsterdam.

SPIER, Rosa—Harpist. The Hague.

VRIES, H. de—Organist. Rotterdam.

WAGENAAR, Dr. Johan—Organist. The Hague.

ZWEIAN, J. A. de—Organist. The Hague.

SOPRANOS

CULP, Julia—Lyric.

NOORDEWIER-REDDINGIUS, Aaltje—Lyric. Hilversum.

PELTENBURG, Mía—Lyric. Haarlem.

POOLMAN-MEISSNER, Liesbeth—Dramatic. The Hague.

STRONCK-KAPPEL, Anna—Lyric. The Hague.

ZWECKS, Dora—Lyric. Amsterdam.

CONTRALTOS

KVENEN, Tilly—Lyric. The Hague.
LUGER, Suze—Lyric. Amsterdam.
MOORLAG, Di—Lyric. Amsterdam.
REIDEL, Metha—Lyric. Amsterdam.
REPELAER VAN DRIEL, Jacoba—Lyric.
The Hague.

TENORS

KEMPEN, Jac. van—Lyric. Bloemendaal.
TULDER, Louis van—Lyric and Dramatic.
Amsterdam.
URLUS, Jacques—Lyric and Dramatic.
Hilversum.

BARITONES AND BASSOS

DENYS, Thomas—Lyric and Dramatic.
The Hague.
GROENEN, Jos.—Lyric and Dramatic.
Vienna.
HELVOIRT-PEL, Richard van—Lyric and
Dramatic. The Hague.
KLOOS, Max—Lyric. Hilversum.

KÜBBENGA, Hendrik—Dramatic. Laren,
N. H.
OORT, Hendrik C. van—Lyric and Dra-
matic. Amsterdam.

LEADING MUSIC JOURNALS

CAECILIA EN HET MUZIEK COL-
LEGE—Editor, P. A. van Wertzheene;
publisher, Emil Wegelin, Hof. Amers-
foort.
MUZIEK—Editors, Willem Pijper and
Sem Dresden; publisher, Seyffardt, Am-
sterdam. Devoted to new music.
SYMPHONIA—Editor, P. Teumfen; pub-
lisher, E. Lispet, Hilversum.

MUSIC PUBLISHERS

ALSBACK & DOYER—Kalverstraat, 176,
Amsterdam.
LICHTENAUER, W. F.—Zuidblaak, 44,
Rotterdam.
WAGENAAR, J. A. H.—Oudegracht, 107-
109, Utrecht.



NORWAY

SYMPHONY ORCHESTRAS

BERGEN

HARMONIEN ORCHESTRA — Harold
Heide, conductor. Guest Conductors:
Jose Eibenschütz, J. L. Mowincke, Jr.,
Sverre Jordan, Choir Cond.

OSLO

(Formerly Christiania)

PHILHARMONIC ORCHESTRA — Jose
Eibenschütz, conductor. Guest Conduc-
tors: Georg Schneevoigt, Pierre Mon-
teux, Olav Kielland, Robert Kajanas, Lief
Halvorsen, Harald Heide, J. L. Mo-
wincke, Jr.

OPERA HOUSES

BERGEN

BERGEN THEATRE—Manager, Thomas
Thomassen; Conductor, Harald Heide;
Choir Conductor, Sverre Jordan.

OSLO

CASINO THEATRE—Manager, Benno
Singer; Conductor, Hans Baeke.
CENTRAL THEATRE—Manager, Harold
Otto; Conductor, Thoralf Voss.

AGENTS

OSLO

HALS BROTHERS (Brodene).
RASMUSSEN, Rudolf.
VOIGT-FISCHER, Peter.

DENMARK

(All information, unless otherwise stated, refers to Copenhagen.)

SYMPHONY ORCHESTRAS

DET KGL. KAPEL (Royal Opera Chapel)
—Georg Høeberg and J. Hye-Knudsen,
Conductors.

KOBENHAVNS PHILHARMONISKE
ORKESTER (Copenhagen Philharmonic
Orchestra)—Fr. Schnedler Petersen,
Conductor.

OPERA HOUSES

DET KGL. THEATER (Royal Opera
House)—General Intendant, Wm. Mor-
rie; Music Conductors, Georg Høeberg,
J. Hye-Knudsen; Stage Director, Dr.
Torben Krogh; Sopranos: Tenna Fred-
riksen, Lilly Lamprecht, Bergit Engell,
Ebba Wilton; Contralto, Frau Ingeborg
Steffensen; Tenors: Niels Hansen, Peter
Cornelius, Paul Wicoemdmann; baritone,
Carl Madsen; Bass Baritones, Alb. Høe-
berg, Holger Byrding.

MUSIC CONSERVATORY

DET KGL. DANSKE MUSIKKON-
SERVATORIUM (Royal Danish Music
Conservatory)—Vestre Boulevard, 36.
Director: Professor Anton Svendsen.

MUSIC SOCIETIES

BACHFORENINGEN—Palaegade, 2. Ob-
ject: To spread the knowledge of the
works of Bach.

CAECILIAFORENINGEN — Valke-
dorfsgade, 7. Object: To spread the
knowledge of old classical music.

DANSK FILHARMONISK SELSKAB—
Copenhagen.

DANSK KONCERTFORENING—Copen-
hagen. Object: To give concerts, main-
ly of Danish music.

KAMMERMUSIKFORENINGEN — V.
Boulevard, 18. Object: Weekly soirées
of chamber music, for members only.

MUSIKFORENINGEN — Vimmelskaftet,
38. Object: Concerts for members.

NY MUSIK—Pallaegade, 2. Object: To
promote knowledge of new music.

PRIVAT KAMMERMUSIKFORENING
—Classensg, 19 B. Object: Chamber
Music Concerts.

UNGE TONEKUNSTNERES SELSKAB
—Franklingsg, 8. Object: To promote
the knowledge of modern music.

COMPOSERS

BORRESEN, Hakon—Frederiksgade, 6.

GLASS, Louis—Madvigsalle, 7.

GRAM, Peder—Alhambravej, 6.

LANGGAARD, Rud.—Niels Juelsg, 7.

NIELSEN, Carl—Copenhagen.

NIELSEN, Ludolf—A. N. Hansensalle, 36.

NEW YORKS PERFORMED

SINCE OCTOBER, 1925

Opera

CHOPIN—Chopiniana (ballet). October
14, 1925. Conductor: F. Hemme.

DEBUSSY—Pelléas et Mélisande. Octo-
ber, 1925. Performers: Paul Wiede-
mann, Birgit Engell, Alb. Høeberg;
conducted by Georg Høeberg.

SALOMON, Siegfried—Leonora Christina.
May 20, 1926. Performers: Tenna
Fredericksen, Alb. Høeberg; conducted
by Georg Høeberg.

Orchestral

ATTERBERG, Kurt—Symfoni Funèbre,
op. 20 in D flat. February 10, 1926.
Performers: Copenhagen Philharmonic

Orchestra, conducted by Ture Rangström.

BARTOK, Bela—Dance Suite. First audition in Copenhagen, October 7, 1925. Performers: Copenhagen Philharmonic Orchestra, conducted by Paul v. Klenau.

FRANCK, César—Le Chasseur Maudit. First audition in Copenhagen, March 30, 1926. Performers: Copenhagen Philharmonic Orchestra, conducted by A. Rachlew.

HONEGGER, Arthur—Pacific No. 231. First audition in Copenhagen, March 30, 1926. Performers: Copenhagen Philharmonic Orchestra, conducted by A. Rachlew.

LANGAARD, Rud—Symfoni No. 7; Muses Dans paa Helikon. March 8, 1926. Performers: Copenhagen Philharmonic Orchestra, conducted by the Composer.

NIELSEN, Carl—Symfonia Simplice No. 6. December 11, 1925. Performers: Royal Opera Chapel, conducted by the Composer.

RANGSTROM, Ture—Divertimento Elegiac; Symfoni No. 1 in 8. February 10, 1926. Performers: Copenhagen Philharmonic Orchestra, conducted by the Composer.

RAVEL, Maurice—La Valse. First audition in Copenhagen, February 2, 1926. Performers: Copenhagen Philharmonic Orchestra, conducted by The Composer. Ma Mère l'Oie. February 2, 1926. Performers: Copenhagen Philharmonic Orchestra, conducted by the Composer.

STRAVINSKY—Suite for Small Orchestra. First audition in Copenhagen, December 3, 1925. Performers: Members of the Royal Opera Chapel.

Chamber Music

BENTZON, Jörgen—String Quartet, No. 3, opus 8. December 10, 1925. Performers: Thorvald Nielsen Quartet.

HUBER, Hans—Sextet. February 8, 1926. Performers: Hagemann Quintet and Max Rytter.

MILHAUD, Darius—Sonatina for Flute and Piano. First audition in Copenhagen, November 12, 1925. Performers: Gilbert Jespersen and Elof Nielsen.

NIELSEN, Carl—String Quartet. November 21, 1925. Performers: Thorvald Nielsen Quartet.

RAVEL, Maurice—String Quartet. First audition in Copenhagen, January 30, 1926. Performers: Thorvald Nielsen Quartet.

STRAVINSKY—History Trio. First audition in Copenhagen, December 3, 1925. Performers: P. Lynged, Aage Oxenvad, and the Composer.

DAILY NEWSPAPERS AND THEIR MUSIC CRITICS

BERLINGSKE TIDENDE—Critics: William Behrendt, Kaj Flor.

KOBENHAVN—Critic: P. Gradmann.

NATIONALTIDENDE—Critic: Aug. Felsing.

POLITIKEN—Critic: Axel Kjaerulff.

AGENTS

BJORVIGS, Chr.—Frederiksborgg. 29.

BORUP, Hans—V. Boulevard, 10.

FRIIS, Peder—Frederiksborgg. 14.

HANSENS, Wilh.—Gothersg. 9 & 11.

S K A N D. MUSIKFORLAG—Vimmelskiftet, 47.

CONCERT HALLS

HORNUNG & MOLLERS SAL—190 places.

ODD FELLOWPALAET—Two halls; 550 places and 1,500 places.

TIVOLIS KONCERTSAL—1,500 places.

CHAMBER MUSIC ENSEMBLES

AGNES ADLER TRIO—Agnes Adler, piano; Peder Moller, violin; Louis Jensen, violoncello. Nybrog, 28.

BREUNING-BACHE QUARTET—G. Breuning-Storm, first violin; Gerhard Rafn, second violin; Hans Kassow, viola; Paulus Bache, violoncello. Gothersg. 14.

THORVALD NIELSEN QUARTET—Thorvald Nielsen, first violin; Erling

Bloch, second violin; Hans Kassow, viola; Louis Jensen, violoncello. Amagerbrog, 8.

HAGEMANN QUINTET—P. Hagemann, flute; H. Munch, oboe; O. Frosig, clarinet; C. Bloch, fagot; E. Mikkelsen, horn. Copenhagen.

DANSK MENSUROLKANTORI—Director: Jul. Foss, Chr. 1 X gade, 6.

PALESTRINA CHOIR—Director: Mogens Wöldike. Tordenskjoldsg, 19.

CONDUCTORS

GRAM, Peder—Alhambravej, 6.

HOEBERG, Georg—Bredg, 4.

HYE-KNUDSEN, Johan—Tordenskjoldsg, 11.

NIELSEN, Carl—Copenhagen.

RACHLEV, Anders—St. Strandstr, 1 A.

SCHNEDLER-PETERSEN Fr.—Tordenskjoldsg, 27.

PIANISTS

ADLER, Agnes—Vessels, 13.

CHRISTIANSEN, Chr.—Copenhagen.

JOHANSEN, Gunnar—Lykkesholms alle 1 A.

SCHIOLER, Victor—Tvaervej, 25, Klampenborg.

SIMONSEN, Rud—Holbergsgade, 19.

STOCKMAR, Johanne—Upsalag, 10.

VIOLINISTS

BLOCH, Erling—Jaessoes, 1 A.

BREUNING-STORM, G.—Gothers, 14.

MOLLER, Peder—Nybrog, 28.

NIELSEN, Thomas—Amagerbrog, 8.

NIELSSON, Johan—Borger, 65.

VIOLONCELLISTS

BACHE, Paulus—Odense, 12.

DIETZMANN, Rud—Vessels, 15 A.

HYE-KNUDSEN, Johan—Tordenskjoldsg, 11.

JENSEN, Louis—Brogade, 2.

SOPRANOS

ELE, Nora—Havnegade, 51.

ENGELL, Birgit—Rosenvangets alle, 40.

FREDRIKSEN, Tenna—Frederiksg, 9.

HERTZUNN, Else—Rysensteens, 4.

LAMPRECHT, Lilly—Odinsvej, 8.

WILTON, Ebba—Skovvej, 20, Ordrup.

CONTRALTO

STEFFENSEN, Ingeborg—Gl. Kongevej 27.

TENORS

CORNELIUS, Peter—Triangel, 2.

HANSEN, Niels—Aaboulevard, 40.

THYGESEN, Aage—Dr. Priemesvej, 2.

WIEDEMANN, Paul—Puggaardsg, 11.

BARITONES

BREMS, Anders—Slagelse, 3.

BYRDING, Holger—Fredriksborg, 54.

HOEBERG, Alb.—St. Kongens, 85.

MADSEN, Carl—Doserengen, 16.

BASSOS

FONSS, Johs—Storchsvej, 7.

NISSEN, Helge—Storm, 35.

DANCERS

HANSEN, Mademoiselle Elna—Copenhagen.

JENSEN, Richard—Thorvaldsensvej, 4.

JORGEN-JENSEN, Madame Elna—Copenhagen.

LARSEN, Sv. Aage—Godthaabsvej, 45.

MERRILD, K.—Tordenskjoldsg, 29.

ODERVALD-LANDER, Madame Solveig—Amagerboulevard, 118.

PAULSEN, Madame Ulla—Copenhagen.

LEADING MUSIC JOURNAL

DANSK MUSIK TIDSSKRIFT—Frankling, 8. Editor: Helge Bonnen.

MUSIC PUBLISHERS

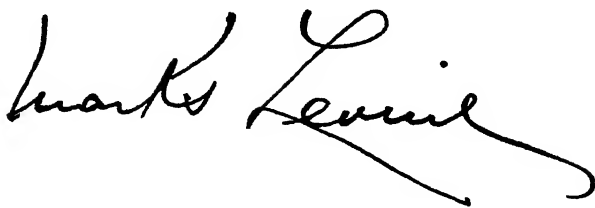
BJORVIGS, Chr.—Frederiksborg, 29.

HANSENS, Wilh.—Gothers, 9 & 11.

SKAND. MUSIKFORLAG—Vimmelskaf, 47.

MUSICAL LIFE IN AUSTRALIA AND NEW ZEALAND

By

A large, elegant handwritten signature in black ink, reading "Mark Levin". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

One must speak of musical life in Australia and New Zealand, rather than of the music of these countries. For the musical output of these colonies, similarly to all the other British dependencies, is practically nil. With the exception of a few arrangements of Maori songs by Hill and a few minor contributions to the piano and vocal literature by some local musicians, both Australia and New Zealand are largely dependent for their musical fare upon their mother country and in later years upon America. On the other hand, the musical life of these island continents is resplendent with extended visits of foreign virtuosi and a fairly seething musical activity of their own. The isolated position, the extent of territory, and the concentration of the population in a few large centers has created a musical situation which does not exist anywhere else in the world.

Some thirty years ago Paderewski made his first tour of the Antipodes, establishing a record which is still used as a basis of comparison in estimating the success of a visiting artist. Since then there have been Mischa Elman, Dame Clara Butt, Mischa Levitzki, Jascha Heifetz, Benno Moisseiwitsch, Harold Bauer and—only in the last two years—Mme. Galli-Curci, Kreisler, Chaliapin, Bacchaus.

Many others have visited Australia and New Zealand, but one is impressed by the fact that there is very little room there for second-rank or third-rank artists. There are only two extremities in the scale of artistic and financial success, either a sensational success and appearances before packed houses, or—rank failure. The smaller artists must resort to one-night stands in the hinterland of the Australian Bush, while the artists of world-reputation concentrate their efforts in a few of the big cities, where there are auditoriums of large capacities and audiences whose enthusiasm and loyalty to their favorites can hardly be matched anywhere else.

The local musical life was given an impetus by the arrival in Sydney in the early days of the war of Henri Verbrugghen, now the able conductor of the Minneapolis Symphony Orchestra. For eight or nine years this dynamic man of short stature and tall artistic achievement dominated the artistic life of Australia and its musical "appendage" New Zealand. The Sydney conservatory prospered under his directorship, chamber music found an able exponent in the Verbrugghen quartet, and the Conservatory orchestra developed from a

student nucleus into a bona fide symphony orchestra. Verbrugghen's dynamic personality is, no doubt, being missed, but the acorns he sowed have grown into oaks.

But, whatever the extent of the local activities, the visiting virtuoso is the real factor in the musical life of Australia and New Zealand. Being 7,000 miles away from the nearest civilized neighbor, the local managers must be careful in selecting their wares. Until the war most of it came from England. But in 1918 and the succeeding years they discovered America, musically speaking. Artists who have made their entire careers in America, such as Heifetz, Levitzki, and recently Mme. Galli-Curci, were deemed to have sufficient drawing power to be taken to the Antipodes, although there has been little publicity emanating on their behalf from the mother-country, England. The experiment proved successful and the local managers are now frequent visitors to these United States in search of musical material.

The most interesting feature of an Australasian tour is the number of consecutive concerts that can be given in any of the large cities. The approximate arrangement of a tour by a successful artist would be ten concerts in Sydney, ten concerts in Melbourne, three concerts each in Adalaide and Brisbane. Thus, 26 concerts have been taken care of in only four cities of Australia. Then, going over to New Zealand, which, by the way, is four days' journey by sea from Australia, the artists will give four concerts in Auckland, three concerts each in Wellington and Christchurch, and, if time permits, three more concerts in Dunedin. Thus, another 13 concerts have been added to the artist's schedule.

Then, if the artist came or returned by way of Europe, two or three concerts can be given in Perth, the Western extremity of Australia. Occasionally, one or two concerts are added in Hobart, Tasmania, which is a night's ride by boat from Melbourne, and individual concerts can be given in New Castle, Ballarat, Bendigo and one or two other cities. But these are rarely included in the itinerary of a big artist, if we measure his bigness not only by his artistic stature, but by the amount of the guarantee given him by the local managers. Even if his tour is limited only to the four large cities in Australia and the four large cities in New Zealand, he is assured of 35 to 40 concerts which should extend over a period of not more than four months. There is no other country in the world where concert giving can be arranged in such a unique manner.

Touring Australasia is comparatively easy. The fact that the artist remains in Sydney, for instance, four weeks to give his ten concerts in a row, and an equal period in Melbourne, relieves him of a number of physical annoyances which are indispensable to touring such a country as America. He can arrange to avoid hotels, and lead an easy apartment life, there are no nightly jumps on the railroads, there is little worry about the arrival of pianos, etc. The trip from Sydney to Melbourne is not an easy one, due to the fact that the railroad gauge is not uniform and a complete change of trains has to be made at a half-way point at six o'clock in the morning. If the artist had to give his ten concerts in Sydney and his ten concerts in Melbourne in rotation, this trip would offer a real difficulty. But as it is, the trip has to be made three times at the most in the course of two months and it becomes merely an amusing experience.

Also, the Australian climate is an invigorating influence. The concert months, April to October, are the winter months in the Antipodes, but it can hardly be called a winter in our sense of the word. Speaking from personal experience, I have spent two months in Sydney at the height of winter, namely, in June and August, and the temperature was never below 60 and there was

hardly a rainy day. While Melbourne is more chilly and damp, still it is not a climate which occasions colds to singers and frozen fingers to instrumentalists.

New Zealand also boasts a climate of sunshine, and as the concerts there are usually arranged in the Spring or Autumn, the weather is somewhat similar to our Indian summer days in the Eastern part of America. This climate has a salient effect on the artist. I have heard some of the best performances by musicians whom I had previously and have since heard in America, and it is no exaggeration to say that Australians and New Zealanders hear the visiting artists at their best.

Only one feature proves rather strenuous: the necessity of giving so many concerts in one city in so short a time. One must be prepared to give at least six or seven entirely different programs within a brief period, no easy matter for any artist, no matter how extensive the repertory.

Australia can boast a few artists of her own, but with the exception of Mme. Melba most of them have scattered to other parts of the world. Evidently, the adage that one cannot be a prophet in his own town holds good in the Antipodes. Grainger, perhaps the best known Australian artist next to Mme. Melba, has only recently made a tour of his native land after an absence of many years. Hutcheson, another pianist from Australia, who has made an international name, makes his home in America and to my knowledge has not visited Australia in recent years. But Mme. Melba has done more than her share in keeping the home fires burning. She has appeared in recitals to sold-out houses at frequent intervals and recently she favored her home land with an opera season of her own making.

As stated in the beginning of this article, there is no Australian or New Zealand music, with the exception of Alfred Hill's work, who has made a number of arrangements of Maori songs and has written some original compositions. There is lacking in Australia a native music such as one finds in India, or Japan, or Java. The Australian bushman is still on the lowest scale of civilization and no serious communication has as yet been established with him. New Zealand, on the other hand, has a native population, the Maoris, perhaps the most advanced type of South Sea Islanders. They have a very rich folk lore, are a very intelligent tribe, lovable and artistic, and, no doubt, their material has not yet been fully exploited.

While the theatre is not the province of this article, I must say a word about the high artistic standard attained in local theatrical performances. I have seen there some of the best musical comedy and dramatic performances I expect to see anywhere, and contemporary with my visit they had Marie Tempest in delightful repertory; Joe Coyn, the inimitable comedian of American origin, but English domicile, and the entire American cast of *Welcome Stranger*, which proved such a favorite on the American stage as well some six or seven years ago. The theatrical managers are quick to acquire the local rights of American and English theatrical successes, and they are not far behind in their production with either original or local casts.

The people who are largely responsible for Australian musical and theatrical importations are the Taits, the four indefatigable brothers, John, Ted, Frank and Nevin, the latter being the English representative, and the fifth brother, Charles, who is in the piano business in Melbourne, giving a helping hand to the quartet. The amalgamation a few years ago of the Taits with J. C. Williamson Company created a most powerful theatrical and musical firm indeed. In the last two years Fred McCrea and J. C. Carroll of Melbourne have been responsible for the Australasian tour of Kreisler and other attractions.

AUSTRALIA

SYMPHONY ORCHESTRAS

CONSERVATORIUM ORCHESTRA—Sydney. W. Arundel Orchard, conductor.

NEW SOUTH WALES STATE ORCHESTRA—Sydney.

SOUTH AUSTRALIAN ORCHESTRAL SOCIETY—Adelaide. W. H. Foote, conductor.

SYMPHONY ORCHESTRA—Melbourne. Alberto Zelman, conductor.

UNIVERSITY SYMPHONY ORCHESTRA—Melbourne. Professor B. Heinze, conductor.

MUSIC CONSERVATORIES

DAME NELLIE MELBA'S CONSERVATORIUM OF MUSIC—Melbourne. Director: Fritz Hart.

MELBOURNE UNIVERSITY CONSERVATORIUM—Melbourne. Director: Professor B. Heinze.

NEW CONSERVATORIUM OF MUSIC—Melbourne. Director: Mrs. Anne Macky.

STATE CONSERVATORIUM OF MUSIC—Sydney. Director: W. Arundel Orchard.

UNIVERSITY CONSERVATORIUM (Elder Conservatorium)—Adelaide. Director: Professor Harold Davies.

MUSIC SOCIETIES

ADELAIDE ORPHEUS SOCIETY—Adelaide. Director, Mr. J. M. Wrenn.

BACH SOCIETY—Adelaide.

BRITISH MUSIC SOCIETY—Sydney.

CECILIA CHOIR OF WOMEN'S VOICES—Melbourne. Miss Winnie C. Bull, conductor.

MADRIGAL SOCIETY—Sydney. Conductor, Frederick Mewton.

MUSICAL SOCIETY OF VICTORIA—Melbourne. President, Alberto Zelman.

PHILHARMONIC SOCIETY—Melbourne. Conductor, Alberto Zelman.

ROYAL SYDNEY APOLLO CLUB—Sydney. Conductor, Mr. Alfred Hill.

AGENTS

(All artist attractions for Australia and New Zealand are under direction from Australia with representatives in New Zealand.)

CARROLL, E. J.—145, Russell Street, Melbourne, Australia.

GRAVESTOCK, E. J.—228, Pitt Street, Sydney, Australia.

TAIT, J. & N.—Mr. Claude Kingston, 188 A, Pitt Street Sydney, Australia.

J. C. WILLIAMSON, LTD.—Mr. Westmacott, 232, Burke Street, Melbourne, Australia.

CONCERT HALLS

ADELAIDE—Town Hall, 2,500 places. Elder Hall (Conservatorium Hall). Victoria Hall.

MELBOURNE—His Majesty's Theatre, 2,000 places. The Auditorium, 2,500 places. Assembly Hall. Theatre Royal, 1,800 places.

SYDNEY—Town Hall, 3,000 places. Conservatorium Hall, 500 places. Kings Hall.

VISITING ARTISTS IN AUSTRALIA AND NEW ZEALAND DURING SEASON OF 1926

Mlle. Marie Aussenac
Willem Bachaus
Dame Clara Butt
Feodor Chaliapin
Don Cossack Choir
Percy Grainger

Kendall String Quartet
 Mme. Anna Pavlova and Russian Ballet
 Kennerley Rumford
 Mme. Toti dal Monte

CHAMBER MUSIC ENSEMBLES

BRITISH MUSIC SOCIETY STRING
 QUARTET—Moore MacMahon, con-
 ductor. Sydney.
 BRITISH MUSIC SOCIETY QUARTET
 —Melbourne.

CONSERVATORIUM STRING QUAR-
 TET—Gerald Walenn, conductor. Syd-
 ney.

ELDER CONSERVATORIUM STRING
 QUARTET—Charles Schilsky, conduc-
 tor. Adelaide.

MELBOURNE STRING QUARTET—
 Professor Heinze, conductor. Melbourne.

LEADING MUSIC JOURNAL

AUSTRALIAN MUSICAL NEWS—276,
 Collins Street, Melbourne. Editor, Mr.
 Thorold Waters. Issued monthly.



NEW ZEALAND

SYMPHONY ORCHESTRAS

AUCKLAND ORCHESTRAL SOCIETY
 —Auckland. Colin Muston, conductor.
 CHRISTCHURCH ORCHESTRAL SO-
 CIETY—Christchurch. Angus Gunter,
 conductor.
 DUNEDIN ORCHESTRAL SOCIETY—
 Dunedin. Jas Coombs, conductor.
 ORPHEUS CLUB ORCHESTRA—Wel-
 lington. George Ellwood, conductor.
 PHILHARMONIC SOCIETY—Dunedin.
 Signor R. Squarise, conductor.
 PROFESSIONAL MUSICIANS' OR-
 CHESTRA—Christchurch. Mr. A. Bid-
 good, conductor.
 PROFESSIONAL ORCHESTRA—Wel-
 lington. Mr. Dingley, secretary.
 SAVAGE CLUB ORCHESTRA—Wel-
 lington. Mr. F. Thomas, conductor.

MUSIC CONSERVATORIES

(E. Douglas Taylor is Director of
*Music in Schools for New Zealand gov-
 ernment.*)

AUCKLAND CONSERVATORIUM OF
 MUSIC AND DRAMATIC ART.—
 Auckland. Director: B. A. Truebridge.

BARTH SCHOOL OF MUSIC—Dunedin.
 Director: Beatrice Barth.

CANTERBURY UNIVERSITY COL-
 LEGE—Christchurch. Musical Director:
 Dr. J. C. Bradshaw.

CONSERVATORIUM OF MUSIC—
 Nelson.

MUSIC SOCIETIES AND CHORAL ORGANIZATIONS

AUCKLAND CHORAL SOCIETY—
 Auckland. Conductor, Colin Muston.
 AUCKLAND SOCIETY OF MUSICIANS
 —Auckland. President, Barry Coney.
 AUCKLAND CITY MUSICAL SOCIE-
 TY—Auckland. Conductor, Maughan
 Barnett.
 CECILIA CHOIR—Christchurch. Con-
 ductor, Sydney Williamson.
 CHRISTCHURCH AMATEUR OPER-
 ATIC SOCIETY—Christchurch. Presi-
 dent, R. A. Horne.
 CHRISTCHURCH LIEDERTAFEL—
 Christchurch. Conductor, Alfred Wor-
 sley.
 CHRISTCHURCH MALE VOICE
 CHOIR—Christchurch. Conductor, Dr.
 J. C. Bradshaw.

COMMERCIAL TRAVELLERS' MALE VOICE CHOIR—Christchurch. Conductor, Alfred Worsley.

COMMERCIAL TRAVELLERS' MALE VOICE CHOIR—Wellington. Secretary, E. Pankhurst.

DUNEDIN CHORAL SOCIETY—Dunedin. Conductor, James Coombs.

DUNEDIN MALE VOICE CHOIR—Dunedin. Conductor, Dr. V. E. Galway.

DUNEDIN RETURNED SOLDIERS' CHOIR—Dunedin. Conductor, J. Leech.

"EROICA CLUB"—Christchurch. President, Gladys M. Lorimer. Object: To bring promising young pianists before the public in Recitals of the Classics of the Pianoforte.

ORPHEUS MUSICAL SOCIETY—Wellington. Secretary, H. Orr.

ROYAL CHRISTCHURCH MUSICAL SOCIETY—Christchurch. Conductor, Sydney Williamson.

ROYAL WELLINGTON CHORAL UNION—Wellington. Conductor, H. Temple White.

SOCIETY OF PROFESSIONAL MUSICIANS—Dunedin. c/o The Bristol Concert Chambers.

SOCIETY OF PROFESSIONAL MUSICIANS—Christchurch. President, Sydney Williamson.

WELLINGTON HARMONIC SOCIETY—Wellington. Secretary, R. Bennett.

WELLINGTON SOCIETY OF MUSICIANS—Wellington. Secretary, P. M. Cameron.

AGENTS

(See *Australia*)

CONCERT HALLS

AUCKLAND—Town Hall, 2,800 places. Concert Chamber of Town Hall, 870 places. His Majesty's Theatre, 1,500 places.

CHRISTCHURCH—Theatre Royal, 1,250 places. Choral Hall, 900 places. Concert Hall (in construction), 1,500 places.

DUNEDIN—Princess Theatre, 1,200 places. Burn's Hall, 800 places. Town Hall (in construction), 2,600 places.

WELLINGTON—Town Hall, 2,600 places. Concert Chamber of Town Hall, 650 places. Opera House, 2,000 places.



TOURING THE ORIENT

By

Sttram Drive

THERE is a myth exalting Japanese hospitality. There is another myth about Javanese batiks and brasses. And then there is a myth about the servility and cleanliness of Chinese help. Like all other myths, they cannot withstand the light of day. I would rather have the reserved hospitality of the Englishman, or the boisterous hail-fellow-well-met hospitality of the American than the many-bowed, saccharine, but obviously insincere welcome of a Japanese. A five-cent ride to the New York Allen Street brings me to a veritable mecca of brass products without the necessity of trotting half-way around the world to Java; while the batiks of our own sophisticated West may not be as bizarre as those of Java, but they are certainly more artistic and colorful. And, finally, an English valet in his quiet efficient way is worth ten bustling Chinese servants.

Likewise, the myth of a musical tour of the Orient is made of the same explosive stuff. It is a very beautiful inflated soap bubble. Blow on it and there is nothing left. Four great violinists, two great pianists, a great singer and an incomparable dancer have unconsciously helped to create this myth. Also an astute manager. Kreisler, Elman, Heifetz, and Zimbalist; Godowsky and Levitzki; McCormack; Pavlowa; and A. Strok, formerly of Russia, now of the musically named Rue Massenet in Shanghai, have each added a little soap to enlarge the bubble. And even now delightful Ruth St. Denis, with her talented husband and partner, are holding their breath to keep the bubble from bursting.

There is no question that the Orient offers a great field for Occidental music. A part of the world having nearly half of the globe's population should offer such a field. But this field has not yet yielded its treasures, its exploitation is still in the dim future, and any musician who goes to tour the Orient is still doing pioneer work. Obviously only very few of the great ones can afford to be pioneers.

At present touring the Orient offers almost insurmountable difficulties. First, the extent of territory. It takes ten days by the shortest route to reach the first Oriental musical outpost, Tokyo, from the Pacific Coast. Another two days across Japan. Then three days to Shanghai. From there four days to Hongkong. Another two days to Singapore and from there seven days to Bombay. In other words, a month has been spent on skirting the boundary. Since

these four cities will have to support more than half of the touring artist's schedule, one might compare it to starting a tour in Moscow, jumping to Berlin, then to London, then to New York, then to Chicago and finally to San Francisco and making a few side-trips on the way. No artist would dream of calling this a tour. It might be a Cook's sight-seeing trip, and a very fascinating one, but not a musical tour, in the European or American or Australian sense of the word.

The next difficulty is that, with the exception of Japan, no manager has yet attempted to reach the natives of these countries. The artist spends days and weeks to bring his art to a small European population, and a musically phlegmatic one at that.

And finally, the travelling itself takes the joy out of the tour. Contending with climate, constant packing and unpacking, with extreme care regarding food and drinking water, disease-bearing mosquitoes, the artist spends half of his time dodging illness, which is not particularly conducive to inspired making of music. Almost every one of the artists who have been to the Orient have been laid up part of the time with some illness—malarial fever, or some other disease which thrives in these countries.

Let us examine a tour of the Orient and what it offers at present, country by country.

JAPAN

Tokyo makes Japan possible for a musical tour. Yamamoto, managing director of the Imperial Theatre, makes Tokyo possible. He, in turn, derives his bounty from the beneficence of the Japanese government, which subsidizes the Imperial Theatre. It is a magnificent house, with excellent acoustics, appointed in all the splendor of Oriental luxury. The theatrical schedule leaves five or six days each month open at the Imperial Theatre to visiting virtuosos. The Japanese play is an elaborate affair, running from early afternoon until late at night, with ample intermissions for tea, dinner and supper, which can all be had in the various restaurants and tea rooms attached to the theatre. Each Japanese play runs for twenty-five consecutive days, and thus the remaining five or six days according to the calendar month, which are used for rehearsing a new play, are also used for concerts. Accordingly the visiting artist is engaged for a minimum of five concerts in Tokyo, always beginning on the 26th of the month. (February is no month to start in Tokyo.) In addition, the artist can give one or two concerts each in Kobe, Osaka and Kyoto and occasionally a concert in one or two other cities. For a country with a population of some sixty million people concentrated in a territory smaller than that of the State of California, this is hardly a comprehensive schedule. To put it bluntly, an artist like Kreisler can give more concerts to greater receipts and with not half as much physical and nervous exertion in the single State of California than he could do in the entire country of Japan. And yet Japan is the most remunerative part of the Oriental tour. And yet it takes some five

or six weeks to tour Japan only, going, touring and returning, while one can cover California in two weeks. Strok, working along lines of least resistance, has established a contact with Yamamoto and is thus assured of a Tokyo engagement for the artists he takes to the Orient, but the rest of the country takes care of itself, which means that it is not taken care of at all. Some day a Japanese manager will come into being who will put the country on a commercial basis, and will do for music what others have done for the theatre, the movies and industry in general. Then Japan will offer a self-sufficient tour for an artist. Yamamoto would be the logical man, but he is too busy with the theatre.

There is one compensation in touring Japan, and that is the fact that the artist plays or sings almost exclusively for a native population. At least, he feels that he brings a message to a people ready to receive the message. Pioneer work may not be paying, but it is inspiring. Also, there is a wealth of native musical material for a great artist to explore. Some day a great composer will do with it what Lafcadio Hearn has done with the literary material. Puccini has not done it in *Madame Butterfly*, for the Japanese receive the mere mention of this opera with unrestrained merriment. It is probably as Japanese as his *Girl of the Golden West* is American.

There is hardly a musical life in Japan to speak of. Kosac Yamada is doing good work in Tokyo. There is a young circle of musicians educated abroad who are invariably invited by Yamamoto to a luncheon or dinner to meet the visiting artist. They speak of Stravinsky, and Schoenberg, and The Six, losing sight of the fact that they are still in a musical stage where they should discuss Bach, and Beethoven and Schumann rather than contemporaries. But if the musicians do not, the audiences sense this fact, and respond gloriously to the intricate fugues of Bach and the abstract music of Beethoven. I have seen an audience in Hakata, a city on the Southern Island, with a million population, only three of whom are Europeans, applaud vociferously a Bach Toccata and Fugue and Beethoven's *Appassionata*, in spite of the fact that they sat on the floor in bare feet and that for generations their ears have been trained to the rasping singing of geishas and the curious sound of *shimosens*.

CHINA

Only four cities in China figure in an Orient tour of a great artist. These are Shanghai, Tientsin, Peking and Hongkong. The maximum number of concerts that can be given by an instrumentalist or singer are four in Shanghai, two each in Peking and Tientsin and one or two in Hongkong. Some artists have appeared in Hankow, but with the present state of political and economic conditions in this country it is rather unfair to speak of Chinese possibilities. It takes three days to reach Hankow from Shanghai. The railroad service is so disorganized that one has to travel by sea also to Tientsin, a trip of another three days. Kreisler, Heifetz, Levitzki and others have played in Peking, but I understand McCormack had to forego the pleasure of seeing this fascinating

place, undoubtedly the greatest sight of its kind on the face of the earth—because the political situation was too uncertain.

Here, too, Strok has only scratched the surface. He caters to the European population only and not more than 5 per cent of the audiences are Chinese and half-breeds. Kreisler gave one concert in Peking to an entirely Chinese audience in a Chinese theatre with gratifying results. There are large theatres in every city which are always filled to overflowing by the natives. The real problem of the country is to bring Occidental music to these natives. The soil must be good when one takes into consideration the fact that all Chinese theatricals are accompanied by music of a sort. The Occidental ear would hardly call it music, but so is Beethoven strange to Chinese ears, and here lies the task for a real manager. To bring the artist to the native population would make this country big enough for a long tour. But before this can be achieved the country has to emerge from its present political chaos, many social barriers have to be broken down—in a word, the Chinese people, whose native art is older than ours, will have to come into their own.

MALAY STATES

Every artist who goes to Java or to India via China stops over in Singapore to give one or two concerts. He finds a wide-awake European population, which has been still further awakened by the boom in rubber, and which looks forward to these infrequent visits. But what about the interior? And what about the adjacent countries, Indo-China, Siam? Nothing has been done to develop these countries musically. It is still a virgin field.

INDIA

Strok claims that India is part of his domain, but if it is he rules over it in a very slipshod manner. He makes a contract with the Madan Theatres, Limited, who have theatres in every city in India, and leaves the rest to Fate. But so far Fate has been kind only to Pavlowa, who had a fine, financially successful tour. Few others have visited India because of the uncertainty, enormous distances, exhausting travelling. There are many cities in India that can support concerts; there are large European populations and the Parsee is very responsive to music, but it needs a wide-awake manager to make the country pay. Also, India on account of its location is a logical en route point from Europe to Australia, rather than a link with the rest of the Orient. Eventually, India should offer opportunities for an independent tour.

JAVA

This is the only country in the Orient which has a systematic musical management. The Kunstkring, a well-established musical organization, having branches in every city on the island of Java, offers the visiting artist a real tour and excellent Dutch audiences. The fees are not large in our currency, but the tour is concentrated within a period of three or four weeks, which in itself is a

boon, for an artist could not stand the strain of playing in this climate for a longer period. The arrangement of a tour is approximately four concerts in Soerabaia, three or four concerts in Batavia, two concerts in Bandoeng, and a concert each in Malang, Cheribon, Solo, Djokja and one or two other cities. Thanks to the Kunstkring there is a real musical life in Java. Frequent concerts of local musicians, a fair orchestra in Batavia, an operatic season and three or four tours every year by visiting artists. Being a Dutch colony, the Kunstkring is in closer touch with Europe than with America. They take a rather high-brow attitude to music, decry the American methods of advertising and accept an American artist in spite of his American reputation.

By all means go to Java if you are an artist with wanderlust, but be prepared: To suffer the most terrific heat, to fight mosquitoes with every fiber of your body, to take chances of malarial illness, to undergo torture on the worst railroads in the world and to come back a wiser but weaker man. On the other hand, you will find responsive audiences, good halls, business-like management, interesting native material and a beautiful island.

To make a final resume. The Orient does not yet offer a field for a real, comfortable remunerative musical tour. But it does offer an interesting trip. Only the great artists who can afford to forego remunerative occupation elsewhere can go to the Orient if they wish to do a little pioneer work, see the world, and spend six months in doing this. A logical way of touring the Orient is the way Heifetz is about to do—namely, starting in Europe, to take in the Near East, then India, then China and Japan, then Java, then Australia and New Zealand, and finally reach America via the Pacific Coast. How many artists are there who can spend a year in making this circle?



SOUTH AMERICA

ARGENTINA

(All addresses, unless otherwise stated, are in Buenos Aires.)

SYMPHONY ORCHESTRAS

MUNICIPAL ORCHESTRA—Address: Teatro Colon, Buenos Aires. Celestino Piaggio, conductor. Guest Conductor, Gregorio Fitelberg. Does not tour.

PHILHARMONIC ORCHESTRA OF THE ASSOCIATION OF ORCHESTRA PROFESSORS—Calle Sarmiento 1676. Ernest Ansetmet, permanent conductor.

OPERA HOUSES

TEATRO COLON—Buenos Aires. Technical Director, C. Grassi-Diaz; Stage Manager, Rodolfo Franco; Conductor, Celestino Piaggio; Concessionaire, Octavio Scotto. Permanent Company of 91 musicians, Chorus of 105, and 33 dancers. Sopranos: Adelina Agostinelli, Sta. Colonesi, Else Gentner Fischer, Anita Kihlberg, Giannina Arangi Lombardi, Isabel Marengo, Adelina Morelli, Nina Morgana, Claudia Muzio, Rosetta Pampanini, Graziella Pareto, Meta Seimeyer. Mezzo-Sopranos: Fanny Anitua, Luisa Bertana, Karin Branzell, Aurora Buades, Giannini Cattaneo, Cleofe Fiordi, Franca Franchi, Gabriella Besanzoni Lage, Paula Weber. Tenors: Max Bloch, Roberto D'Alessio, Luigi Nardi, Lodovico Oliviero, Aureliano Pertile, Rudolf Ritter, Tito Schipa, Raul Simoni, Richard Schubert, Antonino Trantoul, Giacomo Lauri Volpi. Baritones: Giuseppe De Luca, Cesare Formichi, Benvenuto Franci, Arnold Gabor, Romano Rasponi, Titta Ruffo, Friedrich Schorr, Gustav Schuetzendorf, Gino Vanelli. Basses: Gaetano Azzolini, Alexander Kipnis, Nino Marotta, Attilio Muzio, Antonio Nicolich, Tancredi Pasero, Ezio Pinza.

MUSIC CONSERVATORIES

CONSERVATORIO ARGENTINO—Calle Córdoba 1821. Director: Edmundo Pallemmaerts.

CONSERVATORIO DE BUENOS AIRES—Calle B. Mitre 869. Director: Alberto Williams.

CONSERVATORIO NACIONAL DE MUSICA Y DECLAMACION—Teatro Colón. Director: Carlos Lopez Buchardo.

CONSERVATORIO SANTA CECILIA—Calle Callao 274. Directors: H. Forino, G. Troiani, F. Cattelani.

CONSERVATORIO THIBAUD-PIAZZINI—Calle Piedras 124.

INSTITUTO MUSICAL FONTOVA—Callao 511. Director: León Fontova.

MUSIC SOCIETIES

ASOCIACION AMIGOS DEL ARTE—Calle Florida 940.

ASOCIACION FILARMONICA ARGENTINA—Calle Callao 511. Artistic Director: León Fontova.

DIAPASON—Calle Tucumán 543. President: Dona Enriqueta Basabílbaso de Catelin.

LA PENA—Avenida de Mayo 829. Object: Federation of men of letters and arts.

NATIONAL MUSICAL SOCIETY—Museo Nacional de Bellas Artes, Calle Arenales 651. Object: Federation of Argentine Composers; concerts dedicated to the works of composers of both Americas. President: Flores M. Ugarte.

SING-AKADEMIE DE BUENOS AIRES
—Gasilla de Correo 558. Art. Director:
Erich Ochs.

SOCIEDAD ARGENTINA DE MADRIGALES SANTA CECILIA — Callao 274. Art. Director: Guido Capocci.

SOCIEDAD ARGENTINA DE MUSICA
—Calle Carlos Pellegrini 418. Artistic
Director: Mario Rossegger.

SOCIEDAD CULTURAL DE CONCIERTOS—President: Dona Magdalena Bengolea de Sanchez Elia.

SOCIEDAD DEL CUARTETO — Calle Florida 940. Art Director: Juan José Castro.

SOCIEDAD ITALIANA DE CONCIERTOS—Calle Callao 274. Art Director: Feruccio Cattelani.

WAGNERIAN ASSOCIATION — Calle Rodriguez Pena 361. President: C. Lopez Buchardo.

COMPOSERS

ANDRE, José — c/o National Music Society.

BENAVENTE, Manuel José—Calle México 923.

BERTUCCI, José Tone—c/o National Music Society.

BOERO, Felipe—c/o National Music Society.

BUCHARDO, Carlos Lopez—Teatro Colón.

CAMPBANY, Monserrat—c/o National Music Society.

CARRILLO, Manuel Gomez—Avenida Saenz Pena 543, Santiago del Estero.

CASTRO, José Maria—Calle Sarmiento 1676.

CASTRO, Juan José—Calle Florida 940.

COLOMB, Juan Martin—c/o National Music Society.

CURUBETO-GODOY, Maria Isabel—Avenida de Mayo 1460.

ESPOILE, Raúl H.—c/o National Music Society.

FORTE, Vicente—Calle Estados Unidos 1910.

GAILO, Constantino—c/o National Music Society.

GIL, José—c/o National Music Society.

GILARDI, Gilardo—La Pena, Avenida de Mayo 829.

IRIZZAURRAGA, Alejandro—c/o National Music Society.

LOPEZ, Joaquin Cortés—c/o National Music Society.

MASSA, Juan B.—B. Mitre 786, Rosario de Santa Fé, Argentine.

PALMA, A.—c/o National Music Society.

PAZ, Herberito—Calle Rodriguez Pena 361.

PEACAN DEL SAR, Rafael—Calle Rodriguez Pena 2.

PIAGGIO, Celestino—c/o National Music Society.

RODRIGUEZ, Ricardo—c/o National Music Society.

ROGATIS, Pascual de—c/o National Music Society.

SCHIUMA, Alfredo—c/o National Music Society.

STIATRESSI, Cesar A.—c/o National Music Society.

WILKES, Josué T.—Calle Arenales 3024.

WILLIAMS, Alberto—c/o National Music Society.

NEW WORKS PERFORMED SINCE OCTOBER, 1925

Operas

BOITO, Arrigo—Nerone.

GAITO, Constantino—Ollantai. First audition in Argentina.

PICK-MANGIAGALLI, Ricardo—Il Carilón Magico.

PUCCINI, Giacomo—Turandot. First audition in Argentina.

STAR, R. Peacan del—Chrisantheme. First audition in Argentina.

NEWSPAPERS AND THEIR MUSIC CRITICS

ACCION, La—Salustianon Frias.

ARGENTINA, La—Victor del Mazo.

BUENOS AIRES HERALD—W. Scott.

CRITICA—Luis Góngora.

COURIER DE LA PLATA, Le—Benjamin Larroque.

DIARIO, El—Arturo Gimenez Pastor.

DIARIO ESPANOL, El—Julio Marzo.

EPOCA, La—Enrique T. Susini y Ricardo Bullé.

FRONDA, La—Jorge Cabral.

HOGAR, El—Bernardo Iriberri.

NACION, La—José André.

PATRI ADEGLI ITALIANI. La—Di Napoli-Vita.

PRENSA, La—Gaston O. Talamon.

RAZON, La—Miguel Mastrogianni.

STANDARD, The—Albert Arden.

ULTIMA HORA—Luis Cesar Amadori.

CONCERT HALLS

AUGUSTEO — Sarmiento 1374. 600 places.

DAMAS CATOLICAS—Montevideo 8. 600 places.

LA ARGENTINA—Rodriguez Pena 361. 800 places.

PRINCE GEORGE'S HALL—Sarmiento 1230. 1,200 places.

SALON TEATRO—Cangallo 1362. 800 places.

VISITING ARTISTS IN BUENOS AIRES DURING SEASON OF 1926

Jean Aubry
Jane Bathori
London Quartet
Benno Moiseiwitsch
Manolo Quiroga
Arturo Rubinstein
Magdalena Tagliaferro

CHAMBER MUSIC ENSEMBLES

(Following organize tours in the Argentine Republic.)

CUARTETO "ASOCIACION WAGNERIANA"—Leader Adolfo Morpurgo, Carlos Pessina, Pedro F. Napolitano, Edgardo Gambuzzi. Calle Rodriguez Pena 361.

CUARTETO DE BUENOS AIRES—Leader Leon Fontova, Carlos P. Félica, Abel San Martin, Florencio Gianuco. Callao 511.

CUARTETO DE "DIAPASON"—Leader Edmundo Weingand, Roque Citro, Ri-

cardo Rodriguez and Leonidas Piaggio. Calle Tucuman 543.

CUARTETO SOCIEDAD ARGENTINA DE MUSICA—Leader Mario Rossegger, Bruno Bandini, Luis W. Pratessi. Carlos Pellegrini 418.

SOCIEDAD DEL CUARTETO—Leader Juan José Castro, Manuel Almirall, Bruno Bandini, José Maria Castro, and Francisco Amicarelli. Calle Florida 940.

TRIO GONZALEZ-BOLOGNINI-VILACLARA—Rafael Gonzalez, Remo Bolognini, Ramón Vilaclara. Calle Rodriguez Pena 361.

CONDUCTORS*

CATTELANI, Ferruccio.

PIAGGIO, Celestino.

ROSSEGGER, Mario.

SCHIUMA, Alfredo.

PIANISTS*

AMICARELLI, Pablo.

ARANA, Desiderio.

CASTELLANO, Alberto.

CASTRONUOVO, Orestes.

CIMAGLIA, Lia.

COCQ DE WEINGAND, Amelia.

FANELLI, Jorge C.

GONZALEZ, Rafael.

LOTHRINGER, Esperanza.

PAZ, Herberto.

SETTE, Roberto.

VIOLINISTS*

BOLOGNINI, Astorre.

BOLOGNINI, Remo—Sarmiento 1676.

CATTELANI, Ferruccio.

FONTOVA, Leon—Callao 511.

GIANNEO, Miguel.

TORRA, Celia.

WEINGAND, Edmundo—Tucuman 543

VIOLONCELLISTS*

BALDASSARI, Ferruccio.

BOLOGNINI, Ennio.

CASTRO, José Maria.

**Artists active here during past season.*

CITRO, Alfredo.
GIANNEO, Florencio.
LLACUNA, Juan (Jr.).
MARSHALL, Carlos.
PRATESSI, Luis W.
SCHIUMA, Alberto.
VILACLARA, Ramón.

SOPRANOS*

AGOSTINELLI, Adelina.
COLONESI, Sta.
FISCHER, Else Gentner.
KIHLEBERG, Anita.
LOMBARDI, Giannina Arangi.
MARENGO, Isabel.
MORELLI, Adelina.
PAMPANINI, Rosetta.
PARETO, Graziella.
SEINMEYER, Meta.

MEZZO-SOPRANOS*

ANITUA, Fanny.
BERTANA, Luisa.
BRANZELL, Karin.
BUADES, Aurora.
CATTANEO, Giannina.
FIORDI, Cleofe.
FRANCHI, Franca.
LAGE, Gabriella Besanzoni.
WEBER, Paula.

TENORS*

BLOCH, Max.
CUENEO, Luis.
D'ALESSIO, Roberto.
NARDI, Luigi.
OLIVIERO, Lodovico.
PERTILE, Aureliano.
RITTER, Rudolf.
RODRIGUEZ, Arlos.

SIMONI, Raul.
SCHUBERT, Richard.
TABANELLI, Pedro.
TRANTOUL, Antonino.

BARITONES*

DE LUCA, Giuseppe.
FORMICHI, Cesare.
FRANCI, Benvenuto.
GABOR, Arnold.
RASPONI, Romano.
RUFFO, Titta.
SCHORR, Friedrich.
VANELLI, Gino.

BASSOS

AZZOLINI, Gaetano.
KIPNIS, Alexander.
MAROTTA, Nino.
MUZIO, Attilio.
NICOLICH, Antonio.
PASERO, Tancredi.
PINZA, Ezio.

DANCERS

DEL GRANDE, Dora—Teatro Colón.
DE LA VEGA, Leticia—Teatro Colón.
ZIRMAYA, Blanca—Teatro Colón.

LEADING MUSIC JOURNALS

ARTE DE AMERICA—Calle Bartolomé
Mitre 2339. Editor, Gaston O. Talamon.
GUITARRA, La—Calle Belgrano 426.
Editor, Juan A. Anido.
QUENA, La—Calle Bartolomé Mitre 869.
Editor, Alberto Williams.
REVISTA DE LA ASOCIACION WAG-
NERIANA—Calle Rodriguez Pena 361.
TARREGA—Calle San Juan 2139. Edi-
tor, Carlos Vega.

** Artists active here during past season.*

AMERICA'S MUSIC SITUATION

By

Lincoln H. Key



ONE YEAR has elapsed since I wrote for the previous issue of this Standard Music Annual a survey of music conditions in this country. There was described in great detail the factors which retarded for so long the nation's cultural growth; how it finally surmounted those obstacles, and thereafter, in fitting sequence, the then existing state of interpretative efforts in the concert, recital, and opera fields; the extent of our other music activities, the public's attitude toward them all, and much else besides.

There was the matter of popular music taste which apparently appeared to be drifting more than ever in the direction of the sensational. Also the what and how of jazz—if not the why. Much in that previous article brought the music situation of the United States up to date, as of twelve months ago. Today finds changes, though not so marked as to indicate any violent trend away from or towards any specific point. Rather are they changes due to an evolution which was foreshadowed in the previous article to which I have referred.

For—to recapitulate, for the benefit of every reader—the United States still has its permanent symphony orchestras of the first grade; it has its two pre-eminent opera companies; every established chamber ensemble; a public which is quite as musical as it was a year ago, and its proportion of these excellences which go to make up the music fabric of any country.

That the American people are discriminating to a degree at least equal (if not, here and there, superior) to that prevailing in Europe is now, for the impartial, a demonstrated fact. I found evidence enough during my foreign travels last summer to convince me of that.

Again—our music patrons have a deep music feeling and a desire to hear the best that is offered. The tendency to respond to whatever is of a sensational nature need not be taken as a symptom of reversion to a former hesitancy to listen to what is musically of the best. It is no more than a reflection of the spirit of the times, of the love of “a thrill” which can so easily be had for the asking.

In brief, we still are experiencing abnormal conditions in our thoughts and

in our living. Money is plentiful, and recreation is the crowning objective in almost any moment of leisure. Automobiles, athletic contests and night-clubs (and all these last dispense) still exert an irresistible appeal upon the majority. They may not know it, or care to be apprised of that fact, yet it is glaringly conspicuous.

All these matters affect our music fabric. The United States is passing through a phase. Sociologists, and men of large business affairs, predict the end as not far off. They tell us that the labor unions are not much longer to continue their supremacy, dictating wages and hours of labor which have sent costs mountain high. Corrective measures are said to be at no remote distance. When and if they come, other changes will naturally attend.

Music cannot, in the nature of things, expect to continue unaffected. Whether it will be beneficially or otherwise no one can unhesitatingly declare. A guess is all one may hazard, and hazardous indeed must be such a guess.

But the quantity of our quality music output for the season of 1926-27 promises to be extremely large. Millions of dollars will be spent for pianos, reproducing pianos, phonographs, and other music instruments. Many hundreds of thousands of dollars will be exchanged for sheet music and other publications of a kindred character. A sum so vast as to be staggering will be expended for music lessons; and another fortune will go into the exchequers of the symphony orchestras of all classes, opera companies, and other music undertakings conducted for public patronage and some hoped for profit.

Whatever clouds may be peeping above the horizon of our economic security have not yet assumed proportions of an alarming nature. They may even disappear; but if they do not, in the event that the forecasters are correct in their assumptions of a slowing up of an amazing period of unequalled prosperity, our music is not likely to suffer to any appreciable extent before the next blush of spring. It has always been that way: Music is the last to feel the effects of any financial setbacks, just as it invariably brings up the rear in any recovery from them.

What looms threateningly is the situation among our first-grade symphony orchestras. There trouble lurks, and there, as the next year advances, will be found difficulties which must be surmounted if we are to maintain the supremacy in an art field which has been ours for more than a decade. A crisis impends. The unions are on the rampage, and nothing will satisfy them short of an unconditional victory or a thorough-going defeat. In certain cities the public is failing to lend the support which should rightly be expected; and this factor, coupled to that touching the musical unions, has created a situation unpleasant to contemplate.

Alarmists will inquire whether the end of our music pre-eminence is in sight. Like others of a timid nature, they are flinching at the first serious signs of possible serious times. The experienced and stout of heart hold no such fears, even though they recognize the dangers that hover and concede that to overcome them will prove no simple task.

At this moment of writing, however, all is well with our music affairs. New York, Philadelphia, Boston, Chicago, Cincinnati, Cleveland, Detroit, St. Louis, Minneapolis, Los Angeles, and San Francisco—all possessed of permanent symphony orchestras—face heavy schedules of concerts. Some in the list will have opera, and enough to spare. Elsewhere in the country music will thrive. Thousands of performances of every known sort will take place; and besprinkling the superlative and unusually good will come the mediocre. It is inevitable and can no more be stemmed than the tide of oceans by the hand of man. The charlatan will do his stuff and attract his followers. These same followers will turn alike to what is sincere and real, yet know not the difference.

Are such things possible among the discriminating? Then why the use of promoting what is musically of the best? Is this truly a country that is progressing on its cultural side? Then why this tragedy of applauding equally the good and the bad? To what purpose are our gifted young composers working if this unappreciative spirit is footloose and at large? That discrimination may grow, and gradually an understanding be gained to result in a separation of the one from the other, and a consciousness arise of the worth of music for its own sake, with steadfastness enough, and belief enough—that eventually this country may attain all musically it has been pointing towards these last twenty years.

Such is the goal towards which the United States is musically moving, and though interferences may strew the path and periods of lapse intrude, the desired end ultimately must ensue. For the cultural seed has been well planted. We may produce, now and again, a sparse and seemingly profitless crop; but all the while, in the ebb and flow of whatever affects progress, some fineness will be left to be added to that already gained.

And so, if this 1926-27 music season in our United States produces less than present indications point to there need be no calamity howling. None of the predictions that music is on the downward path. Because it won't be . . . no matter what occurs. We shall, in any untoward event, be up and at it again just as we always are after any catastrophe, be it small or large.

The foregoing, if one pleases, for the pessimists and grouches with their fish eyes and thin lips. Let them have the improbable worst to gloat upon. For it can stand such gloating, since the substance is too firm and well knit to suffer more than temporary checking. Yet even that is extremely doubtful. Behold the advance subscription sale of New York's Metropolitan Opera—a round million and a half! And that poured into the Chicago Civic Opera's coffers—a sum greater than ever was known before! The New York Philharmonic Orchestra, and the Philadelphia Symphony; other such orchestras, too, confronted with record season seat sales! There is the reverse side, to be sure, in one or two communities; but it will be overcome. Minneapolis did not, though sorely pressed, disband its great orchestra for want of deserved public support. St. Louis, hovering upon the edge, has too much civic pride to be defeated. Even the union musicians' situation will yield, though it be at the last ditch.

Let the skeptical glance into the piano factories, and the vast plants devoted to the manufacture of phonographs and other musical instruments. Let them pass on from those places into the publishers' shops, and on across the country into innumerable music stores. From the homes, as well as the conservatories and private studios, the throngs march steadily to purchase for their demands. A vast industry, music, and destined to become vaster still.

Eight to ten millions of dollars, at the very least, for the giving of concerts and recitals from coast to coast. Several millions more for opera and choral festivals. And those millions I spoke of which will pass from pupils to teachers, north, east, west, and south. Add them all up and observe the total they make. Several hundreds of millions, at the very least.

I might include, though I shan't, the toll which will be taken by our brass and kindred bands—the jazz orchestras and the like, which will moan and groan through the long nights until mid-summer comes. Are we musical? What a question. That we have every kind is but a tribute to our national love for variety. Still, the rise of an appreciation for what is best is the soundest evidence than we can safely tolerate in our midst an appalling quantity of what we concede to be also the worst. The one flourishes despite the presence of that undesirable other; and thus, if not precisely hand-in-hand, the two proceed in their respective ways, although the better only will endure.

My eyes have fallen upon statistics that tell an eloquent story: one of growth in our conservatories, and music departments of universities and colleges, and private studios. I have seen, too, the upbuilding of opera societies all over the land. New symphonic orchestras are springing up, with those long established steadily gaining ground.

I have noted with a warming of the heart the return of other festival days, and restored art standards and public interest that once seemed to have been irretrievably lost. Is it any wonder that I am a music optimist concerning my country? Up and down, down and up—the average swells ever higher and higher.

Glance into our public schools, those of you who are music doubters. Behold there boys and girls happy in their music studies. Then compare what existed in the schoolrooms less than ten years ago. Contemplate, thereafter, what influence those of the coming generation are destined to exert on the music fabric of this nation. Finally, if you are good citizens, turn to your school trustees or boards of education and thank them for moulding aright the youth which has fallen under their care. Remember, if you will, the public school music supervisor in your prayers, for he deserves them.

And there are the many music clubs and associations, working singly and in groups, that have constantly at heart the best interests of music, musicians, and the music public. The influence they exert is difficult to estimate, for they go into the byways as well as the highways. Theirs is always a community welfare objective, with very little self interest manifested.

Then there is the large-minded patron of music who does things in a big

way; who shrinks generally from publicity concerning fine acts, being content with accomplishments shown.

I come now to our daily newspaper writers whose assignment is music. Valuable persons, every one, in a greater or lesser degree. For even the smart aleck "critic," who dotes in that appellation, is performing a job. It may be to scotch and fleck with the sharp lash of words some poor victim—composer or interpreter, or both—but at least he is doing something; he is bringing music to the fore.

By far the greater number of these men and women who discourse on music happenings for their respective readers are serious and true. They may be less experienced than certain metropolitan members of their craft, less gifted in the turning of a luminous phrase. Let those matters pass. What counts is their sincerity, and this quality most of them have. Each season finds their number increasing, and their dependableness as well. They are making discoveries, along with the rest of us, and passing those discoveries on to their innumerable readers.

There's another guild, too, all too commonly overlooked in any consideration of a nation's music forwardness—the music librarians in our storehouses of knowledge. How many questions must they answer each day? And how many books and periodicals must they seek and deliver to searchers after music facts? Their praises may remain unsung in the great spaces, but in their own sanctums these music librarians are given the purple—many times every day.

At last—the American composer! Extend to him your hand, for he is earning its firm clasp. His day has come, and no tomorrow is likely to push him from the place he has struggled so long to reach. I do not mean, be it understood, those writers of mushy songs and instrumental trash—pot-boilers who do well enough their commercial jobs. They serve a certain purpose, even if it never will lift them to any renown. The American composer I have in mind is the one whose media is of large and serious mould; the man, and the woman, too, whose art comes before dollars and who plods on, almost uncomplainingly, up the long, long hill.

He is arriving. Each new autumn brings him more grateful opportunities, just a bit more of that recognition from symphony orchestra conductors and others whose nod of approval is like water to a desert traveler. Presently he will hear oftener the scores he has composed, for that day of orchestral Utopia is not so far off.

Thus, sketchily, is our music outlook of today—the season known as 1926-27 so recently started. Compared with the promise of other countries it stands firm, like rock. And we shall move on. Let no man doubt that. Our music situation is secure.

UNITED STATES AND CANADA SPECIAL MUSIC SOCIETIES

AMERICAN ACADEMY OF TEACHERS OF SINGING—Officers: Chairman, Herbert Witherspoon, Chicago Musical College, Chicago; Vice Chairman, Gardner Lamson, 75 West 55th St., New York; Treasurer, Oscar Saenger, 6 East 81st St., New York; Secretary, Walter L. Bogert, 25 Claremont Ave., New York. Purpose: To advance the standard of vocal instruction in this country and promote the welfare of those engaged in the profession, both students and teachers.

AMERICAN FEDERATION OF MUSICIANS—President's Office, 1440 Broadway, New York. Officers: President, Jos. N. Weber, 1440 Broadway, New York City; Vice-President, Wm. L. Mayer, 212 Charles St., Mt. Oliver Sta., Pittsburgh, Pa.; Secretary, Wm. J. Kerngood, 239 Halsey St., Newark, N. J.; Treasurer, H. E. Brenton, 1440 Broadway, New York City. Object: "To unite all local unions of musicians, the individual musicians who form such local unions and conditional members of the American Federation of Musicians into one grand organization for the purpose of the general protection and advancement of their interests and for the purpose of enforcing good faith and fair dealing, as well as consistency with union principles, in all cases involving or of interest to members and local unions of the Federation." Thirty-first Annual Convention held May 10-15, 1926, at Salt Lake City, Utah.

AMERICAN GUILD OF ORGANISTS—Organized April 13, 1896. Headquarters, 29 Vesey St., New York City. Officers: Warden, Frank L. Sealy; Subs. Warden, David McK. Williams; Secretary, Channing Lefebvre; Treasurer, Oscar Franklin Comstock; Registrar, S. Lewis Elmer; Librarian, James W. Bleecker; Auditors, Charles B. Ford, J. Trevor Garmey; Chaplain, the Rt. Rev.

Ernest M. Stires. Objects: "To raise the standard of efficiency of organists by examinations in organ playing, in the theory of music, and in general knowledge; and to grant certificates of fellowship and associateship to members of the Guild who pass such. To provide members with opportunities for meeting for the discussion of professional topics and in general to promote good fellowship." Last convention held in Buffalo, N. Y., June 1-3, 1926.

AMERICAN OPERATIC AND ALLIED ARTS FOUNDATION—Executive Offices, 250 West 57th Street, New York City. Directors: Willard V. King, Chairman; Templeton Crocker, Francis E. Drury, Havrah Hubbard, Robert F. Huse, James G. McNary, Arthur J. Morris, Kenneth O'Brien, Max Rabinoff, Wm. Rhineland Stewart, Jr., L. I. Thomas, Allen Wardwell, George E. Warren. Max Rabinoff, Director General. Purpose: To establish in America an institution adequate to assemble the various elements in the opera and allied arts and designed to become a master-laboratory wherein persons talented in creative and interpretative operatic art will find the means to develop their resources to the fullest. The AMERICAN INSTITUTE OF OPERATIC ART, now in process of construction at Stony Point-on-the-Hudson, N. Y., is the medium through which the Foundation purposes to operate. The Foundation not only aims to make more accessible to worthy American singers, orchestra instrumentalists, composers, and others the careers they crave, but plans to give grand opera in the principal cities and towns at prices within the reach of all.

AMERICAN OPERA SOCIETY OF CHICAGO, INC. (formerly known as Opera in Our Language Foundation)—National Headquarters, 120 Bellevue

Place, Chicago. Officers: Honorary Chairman, Mrs. Rockefeller McCormick; Chairman, Mrs. Archibald Freer, 33 Bellevue Place, Chicago; 1st Vice-Chairman, Mrs. Albert J. Ochsner; 2nd Vice-Chairman, Mrs. Louis E. Yager; 3rd Vice-Chairman, Mrs. Charles S. Peterson; Treasurer, Mrs. Samuel P. S. Newton; Secretary, Mrs. Norman Westerhold; Recording Secretary, Mrs. J. Lindsay Wells. Purposes: "(a) To encourage the use of our language in opera and concert in English-speaking countries by recommendation of adequate translations; to encourage the performance of American opera or music-drama; and to give just recognition to the American composer of ability. (b) To award the David Bispham Memorial Medal in Chicago whenever possible; or elsewhere, when satisfactory presentation of an opera has been obtained by this society."

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS—Headquarters, 56 West 45th St., New York City. Organized in 1914. Officers: President, Gene Buck; Vice-President, John Phillip Sousa; Treasurer, Raymond Hubbell; Assistant Treasurer, Jay Witmark; Secretary, Chas. K. Harris; Assistant Secretary, Silvio Hein; General Counsel, Nathan Burkan; General Manager, J. C. Rosenthal; Chairman, Administrative Committee, E. C. Mills. Purpose: "The representation of its members in relation to the infringement of their copyrighted works by unauthorized public performances and all forms of counterfeiting and piracy and to act as the representative of its members in licensing establishments, such as dance halls, cabarets, motion pictures, theatres, etc., to publicly perform for purposes of profit the music copyrighted by the composers, authors and publishers who belong to the Society."

ASSOCIATED GLEE CLUBS OF AMERICA—A national organization, to the membership of which glee clubs of the United States and Canada are eligible. Organized in March, 1924. Officers: President, Clayton W. Old, 62 West 45th Street, New York City; Vice-Presidents, William A. Thompson, Mt. Vernon, N. Y.; R. M. Van Sant, Baltimore, Md.; James S. Stevens, Hartford, Conn.; Acting Treasurer, Andrew O.

Reims; Auditor, Gilbert D. Maxwell. Purpose: "Its objects are the extension of fine chorus singing among the men and boys of America, for the education, benefit and pleasure of the nation, and the advancement of musical art."

ASSOCIATION OF MUSIC EDUCATION EXHIBITORS—Norman H. Hall, Secretary-Treasurer, 430-432 South Wabash Avenue, Chicago. Object: To improve and enlarge the facilities for a better acquaintance by educators with the merchandise of the association members.

The BOHEMIANS (New York Musicians' Club)—Officers: President, Rubin Goldmark, 140 West 87th St.; Vice-Presidents, Gardner Lamson, 75 West 55th St.; Sigmund Herzog, 520 West 114th St.; Abraham W. Lilienthal, 215 West 101st St.; Treasurer, Hugo Grunwald, 740 West End Ave.; Secretary, Walter L. Bogert, 25 Claremont Ave. Aims: To further the cause of music and the interests of musicians.

CARUSO AMERICAN MEMORIAL FOUNDATION, INC.—(See Organizations Offering Scholarships and Prizes.)

CIVIC BUREAU OF MUSIC AND ART OF LOS ANGELES—Headquarters, 684 Chamber of Commerce Bldg., Los Angeles. Board of Directors: President, David Faries; Vice-President, Mrs. Oscar A. Trippet; Treasurer, Col. J. B. Chaffey; Secretary, Antoinette Sabel; John G. Mott, Col. Eric Fowler, William Lacy, Judge Gavin W. Craig, Arthur S. Bent. Advisory Board limited to one hundred members. Endorsed and partially financed by the County and City Governments and the Los Angeles Chamber of Commerce. Object: To make music and all other arts effective social instruments for producing finer Americans. Immediate program stands for the furthering and encouraging of all those community music and art projects for the benefit of the masses. Among the definite steps to be taken will be the formulating of plans for a National Music Festival in 1928; organizing a Municipal Organ for Los Angeles; co-operating with the Hollywood Bowl and Coliseum cultural movements; also serves as a clearing house for all Civic Music and Art information.

THE GUILD OF VOCAL TEACHERS—

Organized by women vocal instructors of New York; incorporated December 23, 1924. Officers: President and Treasurer, Mme. Anna Ziegler, 1425 Broadway, New York City; Vice-President, Mme. Florence Turner-Maley; Corresponding Secretary, Mme. Janet Hedden, 43 Christopher Street, New York; Recording Secretary, Mme. Henrietta Speke-Seeley; Chairman Membership Committee, Mme. Harriet Behnee. Objects: In general to advance the Art of Music and particularly the art of singing in all of its allied branches and interests; to promote a higher standard of vocal instruction; to promote the welfare and standing of vocal teachers and vocal students and safeguard the public against employment of those incompetent to teach; to let the work of the vocal teachers, as shown by their pupils, constitute part of the examinations to be formulated by people who engage singers and by professional critics; to assist worthy singers for a career and provide a loan fund for students; to give the American composers frequent opportunities, sponsored by the Guild, to present their songs.

INTERCOLLEGIATE MUSICAL COUNCIL, INC.—

29 West 57th Street, New York City. Officers: President, Albert F. Pickernell; Vice-President, Arthur M. Cox; Secretary, Douglas J. Miller; Treasurer, Dana F. Woodman; Executive Secretary, Harriet Steel Pickernell; Objects: "To encourage male voice singing of the highest excellence in the Universities and Colleges of the United States; to give musical receptions and concerts at which the Glee Clubs of Universities and Colleges may sing competitively." Sponsors an Intercollegiate Glee Club Contest held annually in New York City the second Saturday evening in March. Sectional contests of member organizations include the N. Y. State, Mid-Western, New England, Ohio State, and Southern States (including North Carolina State Group, South Carolina State Group and representatives from Alabama, Georgia, Louisiana and Virginia). A Pennsylvania State unit is in process of organization. The 1927 Intercollegiate Glee Club Contest in New York City will include the following entrants: winners of the regional contests

noted and Columbia, Amherst, Dartmouth, New York University, Penn State, Princeton and Yale.

THE INTERNATIONAL COMPOSERS' GUILD—

Founded in 1921 by Edgar Varèse. Headquarters, Concert Management Arthur Judson, Steinway Building, New York City. Board of Directors: Chairman, Edgar Varèse; Mrs. W. Burdette Force, Mrs. Edgar Varèse, Carl Ruggles, Carlos Salzedo. Aims: "Voluntarily to encourage, support and make possible the presentation and production of works of music representative of our times; to enable new composers to achieve production and publication; voluntarily and not for profit, to acquire copyrights; to publish and render aid and assistance to young composers and producers; voluntarily, and not for profit, to hold concerts and to encourage in every way the new tendencies in music by means of production, publication or otherwise." The works to be chosen and produced by the Guild in New York City shall not have received any previous public hearing in that city. Three concerts given each year devoted to contemporary music.

INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC (American Section)—

Officers: President, Alfred E. Human; Vice-Presidents, Mrs. George Harris, Frank Patterson; Secretary and Treasurer, Wm. B. Tuthill, 185 Madison Ave., New York City.

THE JUILLIARD MUSICAL FOUNDATION—

49 East 52nd Street, New York City. Executive Secretary, Dr. Eugene A. Noble; Educational Director, Kenneth M. Bradley. Objects: To promote the interests of music by aiding exceptional students through the granting of Scholarships and Fellowships, as well as assisting selected musical enterprises of national significance by means of money grants. (For information regarding scholarships, see Organizations Offering Scholarships and Prizes.)

LEAGUE OF COMPOSERS—

Organized in 1923. Headquarters, 29 West 47th Street, New York City. Executive Board: Stephan Bourgeois, Louis Gruenberg, Richard Hammond, Frederick Jacobi, Minna Lederman, Lazare Samin-

sky, Alma Wertheim, Emerson Whitthorne, Mrs. Arthur M. Reis (Executive Director), Dr. Thaddeus Hoyt Ames (Treasurer). Purposes: To stimulate and satisfy the interest of the public in the music of living composers.

EDWARD MacDOWELL ASSOCIATION, Incorporated—Officers: President, Howard C. Smith, 45 Wall Street, New York; Vice-President, Mrs. John W. Alexander, 77 Park Avenue, New York; Treasurer, Benjamin Prince, 44 West 77th Street, New York; Secretary, Howard Mansfield, 25 Broadway, New York; Corresponding Secretary, Mrs. Edward MacDowell, Peterborough, N. H.

THE MUSICAL GUILD, INC.—Founded in 1920. National Headquarters, 716 Rush Street. Chicago. Officers: President, Mrs. Arthur B. Wells; Vice-President, Mrs. William S. Monroe; Treasurer, Mr. Cleveland Bohnet; Corresponding Secretary, Mrs. Herbert F. Perkins; Chairman of the Engagement Committee, Mrs. James S. Moore; Historian, Miss Lucy C. Driscoll. Purpose: "An Association of lovers of the art of music formed for the purpose of promoting and protecting the interests of musicians."

MUSIC INDUSTRIES CHAMBER OF COMMERCE, INC.—45 West 45th Street, New York City. Officers (elected in June, 1925): President, E. R. Jacobson; 1st Vice-President, C. D. Greenleaf; 2nd Vice-President, Wm. C. Hamilton; Treasurer, Herman Irion; Secretary and General Manager, Alfred L. Smith. The Music Industries Chamber of Commerce is composed of various music trade associations and division members and was organized for the advancement of music and for the development and protection of the music industry.

The MUSIC LOVERS' FOUNDATION—Organized in January, 1925. Headquarters, 18 West 34th Street; President, Albert Morris Bagby; Vice-President, Edward Ziegler; Secretary and General Counsel, Charles Tressler Lark; Treasurer, Harry H. Martin (Trust Officer, Bankers' Trust Co., 501 Fifth Ave., New York). Established for the purpose

of building up a fund the income of which is to provide pensions for artists, great in musical achievement, who are nevertheless without adequate support in their declining years.

MUSIC PUBLISHERS' PROTECTIVE ASSOCIATION—Headquarters, 56 West 45th St., New York City. Officers: President, Louis Bernstein; Vice-President, Saul Bernstein; Treasurer, Charles K. Harris; Secretary, Joseph H. Keit; Board Chairman, E. C. Mills. Aims: "To promote and foster free, unrestricted and unhampered, clean and honourable competition among music publishers in the selection, development, exploitation and sale of their products; and to discourage by all lawful means within its power such evil customs as the bribery of singers, musicians and orchestra leaders, wherever or by whomsoever employed, to persuade or induce such singers, musicians or orchestra leaders to sing or render the compositions of the parties to our organization; to inculcate and maintain high standards of commercial honor and integrity; to function in the protection of its members and the industry from impostors and impositions of whatever nature; to protect the rights of its members as copyright proprietors, and to continue the work and reforms initiated by its predecessor, also known as the Music Publishers' Protective Association."

MUSIC STUDENTS' LEAGUE—Officers: President, J. Fletcher Shera; Vice-President, Dr. Eugene A. Noble; Student Vice-President, Viola Sherer; Treasurer, Helen Fountain; Secretary, Alice Gates, 370 Manhattan Ave., New York. Aims: In general, to promote the interests of music students. To hold meetings for the consideration of the student's problems; to secure the co-operation of managers and established artists in facilitating attendance of students at concerts and opera; to secure better living conditions for music students; to enlist the support of patrons of music in the interest of worthy and needy students, to promote co-operation of existing musical organizations in the interest of students; and to hold occasional public performances by students only. Address all inquiries to Alice Gates, Secretary, 370 Manhattan Ave., New York City.

MUSIC SUPERVISORS' NATIONAL CONFERENCE—(An educational society composed of over 3,000 supervisors of music from all parts of the United States). President, George Oscar Bowen, Tulsa, Okla.; 1st Vice-President, John C. Kendel, Denver, Colo.; 2nd Vice-President, Paul J. Weaver, Univ. of North Carolina, Chapel Hill, N. C.; Secretary, Mrs. Homer C. Cotton, Kenilworth, Ill.; Treasurer, A. Vernon McFee, State Teachers College, Johnson City, Tenn.; Auditor, R. Lee Osborn, Maywood, Ill.; Aims: To establish standards and disseminate new ideas in music and education in America. The Board of Directors of the National Conference is made up of two members from each of the four Sectional Conferences, listed below, and two from the National, with the first vice-president of the National as chairman. 1927 Convention to be held in April.

EASTERN SUPERVISORS' CONFERENCE—Officers: President, Victor L. F. Rebmann, Yonkers, N. Y.; 1st Vice-President, Eldridge Pitcher, Auburn, Me.; 2nd Vice-President, Ralph G. Winslow, Albany, N. Y.; Secretary, Grace G. Pierce, Arlington, Mass.; Treasurer, Clarence Wells, Orange, N. J.; Directors, Ruth Storms, Wilmington, Del.; Claude Rosenberry, Reading, Pa. 1927 Convention to be held in Worcester, Mass., March 9-11; headquarters, Hotel Bancroft.

NORTH CENTRAL SUPERVISORS' CONFERENCE — (A new sectional group formed at the 1926 Biennial Convention of the National Conference). Officers: President, Anton Embs, Oak Park, Ill.; 1st Vice-President, Ernest Hesser, Indianapolis, Ind.; 2nd Vice-President, William Norton, Flint, Mich.; Secretary, Alice Jones, Evanston, Ill.; Treasurer, Frank J. Percival, Greencastle, Ind.; Auditor, Theodore Winkler, Sheboygan, Wis. First Convention to be held in Springfield, Ill., April 12-15, 1927.

SOUTHERN SUPERVISORS' CONFERENCE—Officers: President, Lewis L. Stookey, High Point, N. C.; Vice President, Mrs. Grace P. Woodman, Jacksonville, Fla.; Secretary, Irma Lee Batey, Alpine, Texas; Treasurer, Leslie A. Martell, Oliver Ditson Co., Boston, Mass.;

Chairman Committee on Publicity, Wm. Breach, Winston-Salem, N. C.; Auditor, C. Guy Hoover, Chicago, Ill. Fifth annual meeting to be held at the Jefferson Hotel, Richmond, Va., April 4-8, 1927.

SOUTHWESTERN SUPERVISORS' CONFERENCE — (A new sectional group formed at the 1926 Biennial Convention of the National Conference). Officers: President, Mabelle Glenn, Kansas City, Mo.; 1st Vice-President, Mrs. Mabel Spizzy, Muskogee, Okla.; 2nd Vice-President, Sudie L. Williams, Dallas, Texas; Secretary, Frank A. Beach, Emporia, Kansas; Treasurer, J. Luella Burkhard, Pueblo, Colo.; Auditor, Eugene Hahnel, St. Louis, Mo. First convention to be held in Tulsa, Okla., March 2, 3, 4, 5, 1927.

MUSIC TEACHERS' NATIONAL ASSOCIATION—Officers: President, H. L. Butler, Syracuse University, Syracuse, N. Y.; Vice-President, Wm. Benbow, 173 Anderson Place, Buffalo, N. Y.; Editor, Karl W. Gehrken, Oberlin Conservatory, Oberlin, O.; Secretary, D. M. Swarthout, University of Kansas, Lawrence, Kansas; Treasurer, Waldo S. Pratt, 86 Gillett Street, Hartford, Conn.; Assistant Treasurer, O. W. Demmler, 1522 Chateau Street, Pittsburgh, Pa. Object: "The advancement of musical knowledge and education in the United States." Semi-Centennial Celebration Convention to be held at Rochester, N. Y., December 28-30, 1926.

THE MUSICIANS' FOUNDATION, INC. —Established by The Bohemians, incorporated November 14, 1914. Officers: President, Rubin Goldmark, 140 West 87th Street; Vice President, Walter W. Naumburg, 14 Wall Street; Secretary, Sigmund Herzog, 520 West 114th Street; Treasurer, Hugo Grunwald, 740 West End Avenue. Objects: "To foster the interests and advance the condition and social welfare of professional musicians and to provide voluntary aid and assistance to professional musicians and their families in case of need."

NATIONAL ASSOCIATION OF HARPISTS, INC.—Founded in 1919. Headquarters, 315 West 79th Street, New York City. Officers: President, Carlos Salzedo; Vice-Presidents, Van Veachtton Rogers, Salvatore de Stefano; Treasurer, Melville Clark; Financial Secretary,

Alice Hills. Aims: Establishment of master classes; establishment of free scholarships (there were three granted for season 1925-26, one each in Detroit, Indianapolis, Providence); development of the "Harp Idea" from the point of view both of playing and composing so that the Harp may become as a concert instrument no less musically important than the best known instruments; the conducting of an Annual International Prize Composition Contest; the encouragement of all attempts aiming toward the perfection of the Harp from the manufacturing viewpoint. Sixth National Harp Festival and Annual Convention was held in spring of 1926 in Los Angeles, Cal., under the management of Alfred Kastner, president of the Los Angeles Chapter of the N. A. of H., Inc.

The NATIONAL ASSOCIATION OF MUSIC MERCHANTS—Headquarters, 45 West 45th St., New York City. Officers: President, Henry E. Weisert, Bissell-Weisert Co., Chicago, Ill.; 1st Vice-President, Edward H. Uhl, Los Angeles, Cal.; 2nd Vice-President, Charles H. Yahrling, Youngstown, Ohio; Secretary, Parham Werlein, New Orleans, La.; Treasurer, Carl A. Droop, Washington, D. C.

NATIONAL ASSOCIATION OF ORGANISTS—Organized in 1908. Headquarters, Musicians' Club of New York, 29 West 57th Street, New York City. Officers: President, Henry Fry; 1st Vice-President, T. Tertius Noble; 2nd Vice-President, Albert Riemenschneider; 3rd Vice-President, Roland Diggle; Secretary, Willard Nevins; Treasurer, Hugh Porter. Aims: "To raise the standard of organ playing and to promote the interests of organists generally; to provide for the National Conventions, to form State Councils and Local Chapters and to seek the affiliation of existing local societies of organists; to give organists opportunity for social and professional intercourse; to promote the art of organ building, by bringing the organist and organ builder into closer relationship; to awaken and further the interest in organ music, especially that of American composers; to encourage the use of the organ as a concert instrument in churches, public buildings, the-

atres and private residences." Nineteenth Annual Convention held at Philadelphia, Pa., Aug. 31-Sept. 3, 1926.

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC AND ALLIED ARTS—Founded in 1924. Officers: President, Kenneth M. Bradley, 49 E. 52nd Street, New York; Treasurer, Charles N. Boyd, Pittsburgh Musical Institute, Pittsburgh; Secretary, Burnet C. Tuthill, Cincinnati Conservatory of Music, Cincinnati; Vice-Presidents: Harold L. Butler, Syracuse University, Syracuse; Wm. MacPhail, MacPhail School of Music, Minneapolis; Frederic Cowles, Louisville Conservatory of Music, Louisville; Nellie Cornish, Cornish School, Seattle. Purpose: To promote the co-operation of schools of music to create and uphold standards of education and develop an intelligent method of measurement.

NATIONAL BUREAU FOR THE ADVANCEMENT OF MUSIC—Organized September, 1916. Headquarters, 45 West 45th Street, New York City. C. M. Tremaine, Director. Purposes: "To advance the cause of music. While the Bureau initiates movements, such as the Music Memory Contest and National Music Week, and is actively promoting outdoor Christmas caroling, school band contests, increased publicity for music in the newspapers, etc., its primary objective is to render such help as it can, by way of printed material, correspondence and a generally sympathetic attitude to those organizations and individual workers who are working for the development of musical interest and activities along constructive lines." During the past season the Bureau has cooperated with 6,744 associations and individuals, including Music Clubs, Music Supervisors, Mayors, Music Dealers, Editors, Music Teachers, Chambers of Commerce, Boards of Education, Libraries, Music Schools and Conservatories, Colleges, Universities, Women's Clubs, Community Service, Playground and Recreation, Civic and Municipal Music Commissions, etc. Ninety-four pieces of pamphlet literature published by the Bureau are offered for free distribution in single copies, and five bound books, which are given free to certain limited classes of workers and sold to the general public. These cover the fields of

Music Memory Contest, Music Week, outdoor Christmas caroling, Easter caroling, music and childhood, music in industry, newspaper publicity for music (and a bi-weekly news service), municipal music, music and the churches, community singing, music in the schools, music in institutions, music clubs, Community Service, etc.

NATIONAL EDUCATION ASSOCIATION—Headquarters, 1201 Sixteenth St., N. W., Washington, D. C. Officers: President, George L. Lindsay, Director of Music, Philadelphia Public Schools; Vice-President, C. A. Fullerton, Head of Department of Music, Iowa State Teachers' College; Secretary, Agnes Benson, Supervisor of Music, 3819 Pine Grove Ave., Chicago.

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AMERICAN ACADEMY IN ROME—

Fellowship in Musical Composition. Candidate must file with the Secretary of the Academy two compositions, one either for orchestra alone or for orchestra with a solo instrument, and one for a string quartet, or for some ensemble combination. The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modification of it. The competition is open to unmarried men who are citizens of the United States, but the Academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard. The award is \$1,000 a year for three years with an additional allowance of \$1,000 a year for traveling expenses in visiting the musical centers of Europe. The winner will have the privilege of studio and residence at the Academy and opportunity for six months' travel each year. Address inquiries to Secy., American Academy in Rome, 101 Park Avenue, New York.

AMERICAN GUILD OF ORGANISTS—

Prize of \$50 in gold for the best anthem (the text must be English and the anthem must be of reasonable length and have a free accompaniment) submitted by any musician residing in the United States or Canada. Anthems signed with a nom de plume and with the same inscription upon a sealed envelope containing the name and address of the composer must be sent to the secretary of the Guild, 29 Vesey St., New York, N. Y., before February 1, 1927.

DAVID BISPHAM MEMORIAL MEDAL—The awarding of a medal to an American composer and librettist for an opera in English. Address inquiries to American Opera Society of Chicago, 120 Bellevue Place, Chicago.

CARUSO AMERICAN MEMORIAL FOUNDATION, INC., 216 Produce Exchange Bldg., New York, N. Y.—The

Foundation, organized to aid "talented and deserving American students of music of both sexes, regardless of race or creed, in the development of their highest musical ability and achievement," offers an Operatic Fellowship to be awarded to an artist, who: (1) is a citizen of the United States, (2) is between 20 and 27 years of age, (3) is able to sing the entire roles of three or more standard operas, and (4) has had sufficient preliminary training to be ready for actual stage experience. The Fellowship will be awarded on the basis of musical training, general education, dramatic ability, seriousness of attitude toward an operatic career, need of financial assistance, and voice trial before a special committee of judges. The holder of the Fellowship must devote the income thereof for musical training, dramatic instruction, and foreign language study, as well as for living expenses, and is expected to spend approximately one year in Italy under supervision of competent musical authorities. The amount of the award will be \$1,200 for one year and free transportation to and from Italy.

CHAUTAUQUA INSTITUTION announces a prize of \$1,000 offered by C. C. Birchard of Boston for a choral work to be performed at Chautauqua, N. Y., during the summer of 1927 by the Chautauqua Choir, New York Symphony Orchestra and soloists under the direction of H. Augustine Smith, musical director.

Conditions are as follows: 1. The work to be a religious cantata for adult mixed voices and piano accompaniment, approximately thirty minutes in length. The work may include: (a) an episode or choral strains for children's voices; (b) a choral or hymn section for the audience or for a unit of singers seated in the audience; (c) Soli, if deemed effective by the composer. (These features are not, however, to be considered obligatory for the success of the composition.)

2. The text may be from any source not covered by copyright. If a new and unpublished text be used, the composer must present satisfactory evidence of his right to use the same.

3. All Manuscripts must be sent to and received by H. Augustine Smith, Boston University, 20 Beacon St., Boston, Mass., before April 1, 1927. Manuscripts to be anonymous and marked with a word, phrase or device for identification, and to be accompanied by a sealed envelope securely attached thereto, bearing on the outside the same word, phrase, or device and containing the full name and address of the composer, which envelope shall not be unsealed until the award has been made.

4. All manuscripts to be sent flat and each one to be accompanied by sufficient postage for its safe return in the postal class indicated by the sender.

5. The successful work to be published by C. C. Birchard and Company under their customary royalty terms. The composer will be expected to supply a suitable orchestral score or to authorize the publishers to secure same.

6. The composition submitted must be one that has not been published or publicly performed or submitted in any competition.

7. The jury of award will be composed of three competent musicians chosen by officials of Chautauqua Institution.

8. Strict compliance with these conditions will be considered absolutely essential by the jury.

CHICAGO MADRIGAL CLUB—Twenty-fourth Annual Prize Competition. For the setting of the poem, "An Invitation," the W. W. Kimball Company will pay a cash award of \$100. The composer must be a resident of the United States and the setting in madrigal form for a chorus of voices singing a cappella. The composition receiving the prize becomes the property of the Chicago Madrigal Club and will be produced at its second concert of the season 1926-27. Address inquiries to D. A. Clippinger, 617 Kimball Bldg., Chicago.

ELIZABETH SPRAGUE COOLIDGE PRIZE—Prize of \$1,000 in competition inaugurated by Mrs. F. S. Coolidge to stimulate the composition of chamber music offered to the composer of the best sonata or suite for violin and piano

submitted to the jury. The prize winning composition has its initial performance at the Festival of Chamber Music held at the Library of Congress, Washington, D. C.

Competition may not be conducted again until 1928. For 1927 it is contemplated by the Library of Congress to issue one or more commissions for such works. Address all inquiries to Carl Engel, Chief, Division of Music, Library of Congress, Washington, D. C.

EASTMAN SCHOOL OF MUSIC, Rochester, N. Y.—Annual contest for American-born composers conducted by the Eastman School of Music, Howard Hanson, Director. The winning scores will be played in four concerts by the Rochester Philharmonic Orchestra to give American-born composers a chance of getting a hearing for their works with the intention of fostering the development of American music and of providing young and struggling native composers with the opportunity for recognition. Address inquiries to Howard Hanson, Director.

ESTEY ORGAN COMPANY SCHOLARSHIP FOR THE SCHOOL OF MUSIC AT FONTAINEBLEAU—The Estey Organ Company has awarded for the past three summers and for the summer of 1927 offers a scholarship covering tuition and expenses for an American organist at the School of Music, Fontainebleau, France. The American Guild of Organists administer this scholarship in that they select the recipient as a result of the regular Guild examination. For the summer of 1927 the regulations are such that almost any organist may compete. Details may be secured from Frank Wright, 46 Grace Court, Brooklyn, N. Y. Award for summer of 1926 made to Adelaide Margaret Lee, 1027 Casgrain Ave., Detroit, Mich.

THE JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION FELLOWSHIPS FOR ADVANCED STUDY ABROAD offer to young men and women opportunities under the freest possible conditions to carry on advanced study and research in any field of knowledge or opportunities for the development of unusual talent in any of the fine arts, including music. The amount of money available for each fel-

lowship is approximately \$2,500 a year, but may be more or less, depending on individual needs. The fellowships are open to men and women, married or unmarried, of every race, color and creed. There is no restriction of the subject to be studied or the place where study is to be pursued, and art and music are especially mentioned as among the subjects contemplated. All inquiries should be directed to the executive offices of the Foundation, 2300 Pershing Square Building, New York City, Henry Allen Moe, Secretary.

HARMON FOUNDATION PRIZE—

Annual prize of \$400 offered by the Harmon Foundation of Washington, D. C., for distinguished achievement by a negro in one of seven fields including music. Candidates may offer song scores, instrumental scores for single instruments and ensemble, oratorios or operas, or performances in instrumental or vocal music or in the drama.

HOMILECTIC REVIEW HYMN CON-

TEST—Prize of \$50 for the best setting for "A Hymn of Prayer;" \$50 for best setting for "Strength for the Day;" \$50 for best setting for "Longing," all offered by Homilectic Review in a contest for composers which closed September 30, 1926. For information concerning possible contests in the future address all inquiries in care of Musical Contest Editor, Homilectic Review, 354 Fourth Avenue, New York City, from whom copies of the hymns may be obtained.

INFANTRY JOURNAL, the official publication of the United States Infantry Association of Washington, announces a competition, with a cash prize of \$1,500 to the winner, for a "rousing march song that will express the spirit of the dough-boy." The contest closes July 1, 1927. For further details address the Infantry Journal, Washington, D. C.

JUILLIARD MUSICAL FOUNDATION

—One hundred fellowships awarded to American music students for study in Singing, Piano, Violin, Violoncello, and Composition. Awards made by competitive examination conducted by the Examining Board of the Foundation. Students receiving Fellowships will receive free instruction under distinguished teachers at the New York school maintained by the Foundation, representing

a tuition value of \$1,000. Competing students must be Americans; preferably they should be over sixteen and under thirty years of age. They must present credits in general education that are the equivalent of a four-year High School course, and they must demonstrate exceptional capacity and training in one or more of the specific divisions of music study. Address inquiries to Foundation headquarters, 49 East 56th Street, New York City.

WM. KNABE & CO. MUSIC MEMORY

CONTEST—\$100 offered annually to young persons naming selections played by artists at concert arranged by Wm. Knabe & Co. At last concert held May, 1926, at Town Hall, New York, and played by Erwin Nyiregyhazi and Arcadie Birkenholz, prize was divided among three contestants guessing the greatest number.

MUSICAL AMERICA SYMPHONIC

PRIZE—\$3,000 for best symphony or symphonic work under following conditions: contestant must be American citizen; contest to close Dec. 31, 1926; manuscript to be in hands of judges Jan. 1, 1927, and decision to be announced Oct. 1, 1927; prize winning symphony or symphonic work will have first production during musical season of 1927-28 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities; publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain property of composer; manuscript must be submitted under usual terms of anonymity (name of composer in a sealed envelope having on the outside a motto or device will accompany the manuscript which will be marked with the same motto or device); no responsibility is assumed for loss or damage of manuscripts and no work that has been publicly performed, in whole or in part, will be considered; in the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, Musical America will give similar prizes of \$3,000 to each of the other successful contestants. Walter Damrosch, Alfred Hertz, Serge Koussevitzky, Frederick A. Stock, and Leopold Stokowski will serve as judges.

MUSICAL FUND SOCIETY (Philadelphia)—\$10,000 in prizes for the three best compositions of chamber music: first prize, \$5,000; second prize, \$3,000, and third prize, \$2,000. The contest is limited to compositions of chamber music for from three to six instruments, and will close December 31, 1927. No composition containing vocal parts will be considered. A composer may submit more than one composition and be awarded more than one prize, or compete for first prize only. Submit compositions to Mr. J. H. Ingham, 1213 Locust St.

NATIONAL ASSOCIATION OF HARPISTS, Inc., 315 West 79th Street, New York City—International Prize Composition Contest created in order to enlarge the repertoire of the harp, as solo instrument, with or without orchestra, or as a basis of a chamber music work. The winner will receive an award of \$1,000. Address inquiries to Association headquarters, 315 West 79th Street, New York City.

NATIONAL FEDERATION OF MUSIC CLUBS—Department of American Composers' Tenth Prize Competition for American Composers, closed Oct. 1, 1926, included: (1) \$1,000 for a Symphony or Symphonic Poem, offered by Mr. W. A. Clark in the name of the Los Angeles Philharmonic Orchestra Association. (2) The Carolyn Beebe New York Chamber Music Society Prize of \$1,000 offered by Mr. C. C. Birchard for an instrumental work to be written for the full personnel of that society, the successful manuscript to be published by the C. C. Birchard Company, Boston and New York. (3) \$500 for a Three-part Chorus for Women's Voices offered by the Theodore Presser Company. (4) \$200 for Trio for Violin, Violoncello and Piano offered by the Kansas City Musical Club. (5) \$100 for Violoncello Solo offered by the St. Cecilia Society of Grand Rapids, Michigan, in memory of Mrs. Edwin F. Uhl and Mrs. Mary Atwater Kelsey, past Presidents of the National Federation of Music Clubs and of the St. Cecilia Society. (6) \$100 for song offered by Mrs. J. R. Custer of Chicago to a woman composer and a member of the N. F. M. C. (7) \$100 for Harp Solo offered by Mrs. Charles H. Ditson.

The general conditions governing this competition and similar ones sponsored regularly by the National Federation of Music Clubs are as follows: (1) Open to all American citizens. (2) All manuscripts shall be sent to the chairman unsigned and with a private mark. A sealed envelope shall accompany each manuscript, containing the private mark used, with the number of the class in which it is entered, the name and birthplace of the sender, date of citizenship (if not American birth) present address in full, and stamps or money to cover the expense of returning manuscript. An additional fifty cents must be enclosed to provide for the expense of forwarding to the several judges, and one dollar if the manuscript be large. (3) All manuscripts must be clearly written in ink. No composition which has been previously published or publicly performed shall be submitted. (4) All compositions entered shall have English titles and vocal numbers must have English text. (5) Prize winners of the National Federation of Music Clubs cannot enter two successive competitions in the same class. (6) Punctilious care will be taken to safeguard manuscripts in every possible way but the Federation cannot be held responsible in case of loss. Each contestant should retain a duplicate copy of manuscript. (7) Winners of prizes should make every effort to be present at the premier performance of their compositions and personally receive the prize at the convention. It should be understood by composers that it is the aim of this department to award prizes only to those compositions which will be worthy additions to American music literature. Address inquiries to Mrs. Gertrude Ross, 2273 Holly Drive, Los Angeles, Cal.

American Music Department announces Seventh Biennial National Contest for Young Artist Musicians. National prizes sponsored and awarded by the Past Presidents' Assembly of The National Federation of Music Clubs, Mrs. William Arms Fisher, Chairman, will consist of \$500 for each of the four first prize winners, and \$150 for each of the four second prize winners in piano, violin, women's voice, and men's voice performances; state and district winners will be presented with certificates and additional prizes may be

offered by the states and districts, if they so decide. State contests to be held between January 1, and March 15, 1927. Winners of state contests will compete in district contests not later than April 1, 1927. Winners of district contests will advance to national contest to be held in Chicago in April, 1927. Entrance fee \$3.00 payable to national chairman of contests through state chairman of contests. General conditions are as follows: contestants (1) must be native born citizens of the United States or naturalized citizens who are children of naturalized parents (if the parents reside in the United States) and (2) must have resided in the United States more than one-half their lives, and (3) must have had their entire musical training in the United States during the ten years last preceding the contest; contestants must have reached their twentieth birthday but must not have reached their thirty-second birthday on April 1, 1927; contestants must fill out and sign the official application blank, and send with the entrance fee to the state chairman of contests; each contestant must bring one copy of each of the required numbers and three copies of each of the reserve numbers for the use of the judges; contestants must perform entirely without words or music (note one exception under violin); state and district winners may enter the state contest again and proceed through to the national; no district winner entitled to enter but who failed to appear in a former national contest may enter the contest again unless failure to appear in the said state or district contest was due to illness or death in the family; all contestants must obligate themselves to enter the district contests should they become state winners and district winners must obligate themselves to enter the national contest; contestants will appear in street dress in all contests. Inquiries should be addressed to E. H. Wilcox, Iowa City, Iowa.

NATIONAL INTERSTATE STUDENT CONTEST—Conducted by the National Federation of Music Clubs under the auspices of the Sesquicentennial Music Committee. Contestants accepted under the following eight classifications: soprano, tenor, violin, piano, contralto,

baritone, violoncello, and organ. National winners in each of the eight classifications received an award of \$500 cash. Winners in each of these eight events were named in state contests held between October 7 and October 17, 1926. State winners progressed to a district contest where winners were named in each of the eight events. District winners then advanced to the national contest held in Philadelphia, November 1, 2 and 3, 1926, where the following winners were named in each of the eight events: Piano, Irene Peckham, New York City; Soprano, Ina Rains, Denver; Cello, Julian Kahn, New York City; Tenor, Charles A. Kline, Philadelphia; Violin, Helen Berlin, Philadelphia; Contralto, Virginia D. Kendrick, Pittsburgh; Baritone, Frank Denhaupt, Denver; Organ, Porter W. Heapo.

NATIONAL OPERA CLUB OF AMERICA, Inc., in conjunction with the **NATIONAL FEDERATION OF MUSIC CLUBS**—A special opera voice prize of \$1,000 cash is being offered by the National Opera Club of America, Inc., for a female voice of outstanding quality. In addition, a hearing at the Metropolitan Opera House will be given, if the winner aspires to the operatic stage and is equipped for such an audition. Furthermore, a New York appearance, substantial backing and launching are promised (without retaining fee) by the booking bureau of a prominent piano firm. Acceptance of this management is entirely optional with the winner. A special committee of judges will be present at the National Young Artists' Contest to award this prize if an outstanding operatic voice is found. Judges to be appointed by the National Opera Club of America, Inc. (headquarters, New York City), Baroness Katherine Evans von Klenner, founder and president. The Federation judges will award the Federation prize of \$500 to the best female voice whether for recital oratorio or opera. Thus, the two prizes may or may not be awarded to the same person. The New York State Contest will be held in New York City, between January 1 and March 15, 1927. Winners in State Contest are eligible to compete in the Liberty District comprising Pennsylvania, New Jersey, and

New York States. The Liberty District Contest will be held in New York City before April 1, 1927. The winners in this contest are eligible to compete in the National Contest. The National Contest will be held in Chicago during April, 1927, at the Federation Biennial. Contestants must be American between the ages of twenty and thirty-two. Registration fee \$3.00, payable through State Contest Chairman. Full particulars as to requirements may be had from Mrs. E. H. Cahill, Chairman, Scholarship Fund, National Opera Club of America, Inc., 839 West End Ave., N. Y. C. Applications should be filed not later than November 30, 1926, with Etta Hamilton Morris, 835 Lincoln Place, Brooklyn, N. Y., Contest Chairman for New York State.

ELKAN NAUMBURG MUSICAL FOUNDATION—A gift to musicians by Walter W. Naumburg in memory of his father, the late Elkan Naumburg. A committee composed of Alexander Lambert, Chairman, Efrem Zimbalist and Kurt Schindler will select young artists ready for professional careers. Mr. Naumburg will defray costs of the first public recitals of these musicians. The plan is limited at first to pianists, violinists and 'cellists. Candidates will have preliminary hearings on application to the National Music League, 113 West 57th street, New York City.

NORTH SHORE FESTIVAL ASSOCIATION PRIZES—Annual prize of \$1,000 offered by the management of the North Shore Festival for the best submitted new American symphonic composition. The work receiving the prize will have presentation at the North Shore Spring Music Festival at Evanston, Ill. 1926 award made to Mr. Collins of Chicago for his work, *The Tragic Overture*. Temporarily discontinued for 1927. Address inquiries to Carl D. Kinsey, Mgr., the Festival Association, 70 East Van Buren St., Chicago.

Prize of \$300 for a cantata for children's voices with piano accompaniment or \$500 for a cantata for children's voices with orchestral accompaniment. Only one award will be made. Contestants must be American by birth or naturalization, and entries must be submitted legibly written in ink, and bear

a nom de plume, with the composer's name in a sealed envelope. Manuscripts must be delivered by insured parcel post not later than Nov. 1, 1926, to J. H. Hilton, Davis Street and Sheridan Road, Evanston, Ill. Cantata must reveal a knowledge of children's voices, and should be written preferably in two voices, though three may occasionally be employed. There should not be parts for a solo voice. Time of performance must be between twelve and twenty minutes. Winning cantata will be performed at the annual festival by children of upper school grades. Association will bear expense of copying orchestral parts, if there are such, and will surrender all control of the composition after its premiere. Works already performed or published or those entered simultaneously in a similar competition are barred, and no composer is to submit more than two entries.

OJAI VALLEY MUSIC FESTIVAL—A competition inaugurated by Mrs. F. S. Coolidge and Mr. Frank J. Frost to stimulate the composition of chamber music which offers a prize of \$1,000 to the composer of the best string quartet for two violins, viola and violoncello. The prize winning composition will have its initial performance at the Ojai Valley Festival of Chamber Music held in April at Ojai Valley, California. The conditions governing the contest are (1) all manuscripts must be received before March 1, (2) transcriptions or adaptations are not eligible and only compositions which are not published and have not been performed in public either in part or their entirety, will be accepted, (3) the winner is to grant Mrs. Coolidge or Mr. Frost the sole control of the rights of performance of the composition during a period of six months from the date of the award, and transfers to Mr. Frost from that date the ownership of the original manuscript thereof (not the copyright), (4) all manuscripts must be sent anonymously and marked with nom de plume or chiffre also appearing on a sealed envelope containing the name and address of the composer, (5) no award will be made if the jury decides that none of the submitted works is worthy of the prize, and (6) all manuscripts will be returned at the expense of the sender, and no responsibility is taken for manu-

scripts lost in transit. The compositions must be sent to Frank J. Frost, Ojai P. O., Ojai Valley, Cal. Awarded in 1926 to Albert Huybrechts of Brussels for his string quartet.

PULITZER TRAVELLING SCHOLARSHIP IN MUSIC (Columbia University)

—Under the will of the late Joseph Pulitzer an annual scholarship, of the value of \$1,500, was founded to be awarded to the student of music in America "who is deemed to be the most talented and deserving, in order that he may continue his studies with the advantages of European instruction." The student will be expected to devote a sufficient amount of his time to composition, during the year he holds the scholarship, to produce a serious work in one of the larger forms, a copy of which shall be filed at Columbia University together with the works by which he gained the scholarship. It is hoped to publish or give public performance to the best of these works from time to time. The following conditions govern the contest: (1) only compositions showing mastery of harmony and counterpoint, and conceived in the more serious and extended musical forms—sonata for one or more instruments, trio, quartet, etc., overture, symphonic poem—will be considered; (2) applications on the form provided by the University and supporting manuscripts should reach the Secretary of Columbia University, New York City, on or before February 1. They should bear, not the name of the composer, but a pseudonym, and should be accompanied with a sealed envelope bearing on its face the pseudonym and containing the name, age, and address of the sender, and a brief biographical note, telling where and with whom he has studied, etc; and (3) the compositions will be judged by a jury consisting of members of the teaching staffs of Columbia University and the Institute of Musical Art.

SESQUICENTENNIAL ASSOCIATION

—The winners of the musical composition contests conducted by the Music Committee of the Association, Dr. Herbert J. Tily, Chairman (full conditions of which were announced in the 1925-26 Edition of this volume), for prizes totaling \$7,500, are as follows: \$3,000 award for the best opera to Karl Siebeck-

Brunn, of Vienna, for his Toni. Judges: Richard Hageman and Alexander Smallens.

\$2,000 award for symphony divided between Herman Erdlen, of Hamburg, for his Passacaglia e Fuga, and Gustav Strube, of Baltimore, for his Symphonic Fantasia. Judges: Leopold Stokowski, Henry Hadley, Sigismund Stojowski.

Choral prize divided between Kurt Schindler, New York, and Nicola A. Montani, of Philadelphia.

\$1,000 to Henry Hadley, of New York, for his Mirtill in Arcadia; \$1,000 to Prof. Jacob Weinberg, of Jerusalem, for his choral cantata, An Evening in Jerusalem.

\$500 prize for a capella to T. Frederick H. Candlyn, of Albany, for his Historical Suite. Judges: Dr. Tily, Dr. T. Tertius Noble.

Prize of \$2,000 provided for the best ballet, pageant or masque was not awarded, as the judges, Philip H. Goeppe and Preston Ware Orem, found no work of sufficient merit.

SWIFT & COMPANY MALE CHORUS PRIZE COMPETITION, Chicago—

The Swift & Company Male Chorus annually offers a prize of \$100 for the best musical setting to a poem of its own selection. (1) The composer must be a resident of the United States; (2) The setting preferred is for chorus of men's voices with baritone solo and with piano and organ accompaniment. Composer will be allowed considerable latitude and compositions without organ accompaniment and with tenor solo will be considered. (3) The composition must sing well. It should be kept within a reasonable vocal compass. (4) Each composition must bear a fictitious name and the composer must enclose with his composition a sealed envelope, bearing upon the outside the fictitious name, and having inside his real name and address. Loose stamps should be enclosed for the return of the Mss. (5) The composition receiving the prize becomes the property of the Swift & Company Male Chorus and will be produced in concert by the organization during the ensuing season. (6) Award made by a jury of three, no member of which shall enter the competition. Address all communications to D. A. Clippingier, 617-618 Kimball Building, Chicago.

SYMPHONY ORCHESTRAS

GROUP 1

BOSTON SYMPHONY ORCHESTRA—

Forty-sixth season, 1926-27 (fortieth in New York). One hundred seven players. Serge Koussevitzky, Cond.; Richard Burgin, Concertmaster; Frederick P. Cabot, Pres.; W. H. Brennan, Manager; G. E. Judd, Asst. Manager. Offices: Symphony Hall. Concerts announced for 1926-27: Regular series of twenty-four pairs in Symphony Hall on Friday afternoons and Saturday evenings, commencing Oct. 8-9 and closing on April 29-30; five special Monday evening concerts, five special Tuesday afternoon concerts; appearances also in outside cities.

CHICAGO SYMPHONY ORCHESTRA

—Thirty-sixth season, 1926-27. Ninety-five players. Frederick Stock, Cond.; Eric DeLamarter, Asst. Cond.; Jacques Gordon, Concertmaster; Charles H. Hamill, Pres. of the Orchestral Assn.; Frederick J. Wessels, Business Manager; Henry E. Voegeli, Asst. Manager. Offices: Sixth Floor, Orchestral Building. Concerts announced for 1926-27: Twenty-eight pairs of concerts on successive Friday afternoons and Saturday evenings, commencing October 15 and 16 in Orchestra Hall and closing April 22-23; twelve Tuesday afternoon concerts; sixteen Thursday evening Popular Concerts; two series of Children's Concerts on Thursday afternoons in Orchestra Hall, consisting of six concerts each; eight Thursday afternoon concerts at the University of Chicago; appearances also in outside cities.

CINCINNATI SYMPHONY ORCHESTRA—

Thirty-second season, 1926-27. Ninety-seven players. Fritz Reiner, Cond.; Emil Heermann, Concertmaster; Mrs. Charles P. Taft, Pres. of the Orchestra Assn.; Leroy Hornikel, Manager; Arthur Judson, Advisory Mgr. Offices: third floor Times-Star Building. Concerts announced for 1926-27: Twenty pairs of concerts in Emery Auditorium on Friday afternoons and Saturday eve-

nings, beginning October 22-23 and ending April 22-23; twelve Sunday Popular Concerts at Music Hall, beginning October 31 and ending April 17; four Young People's Concerts in Emery Auditorium; appearances also in outside cities.

CLEVELAND ORCHESTRA—

Ninth season, 1926-27. Eighty-seven players. Nikolai Sokoloff, Cond.; Rudolph Ringwall, Asst. Cond.; Arthur Shepherd, Cond., Children's Concerts; John L. Severance, President of The Musical Arts Association which maintains and operates the Orchestra; Adella Prentiss Hughes, Manager. Offices: 1220 Huron Road. Concerts announced for 1926-27: Twenty pairs of concerts on Thursday evenings and Friday afternoons, beginning October 21-22, in Masonic Hall; six "Music of Many Lands" Concerts; twelve Children's Concerts; appearances also in outside cities.

DETROIT SYMPHONY ORCHESTRA

—Thirteenth season, 1926-27. Eighty-four players. Ossip Gabrilowitsch, Cond.; Victor Kolar, Associate Cond.; William H. Murphy, Pres. of the Symphony Society; Jefferson B. Webb, Manager. Offices: Orchestra Hall. Concerts announced for 1926-27: Sixteen pairs of concerts on Thursday and Friday evenings in Orchestra Hall, commencing October 14-15, ending April 7-8; twenty-four Sunday afternoon Popular Concerts, Oct. 17-April 17; five Young People's Concerts on Saturday mornings, Victor Kolar, Cond.; ten free Public School concerts; appearances also in outside cities.

LOS ANGELES PHILHARMONIC ORCHESTRA—

Eighth season, 1926-27. One hundred players. Walter Henry Rothwell, Cond.; Mr. William Andrews Clark, Jr., Founder and President; Mrs. Caroline E. Smith, Manager. Offices: 424 Auditorium Building. Concerts announced for 1926-27: Fourteen pairs of concerts on Thursday evenings and Fri-

day afternoons, starting October 21-22 in the Philharmonic Auditorium; thirteen popular programs; special Sunday afternoon Popular Concerts in the Coliseum; appearances also in outside cities.

MINNEAPOLIS SYMPHONY ORCHESTRA—Twenty-fourth season, 1926-27. Henri Verbrugghen, Cond.; Engelbert Roentgen, Asst. Cond.; E. Joseph Shadwick, Concertmaster; Elbert L. Carpenter, President of the Orchestra Association; Arthur J. Gaines, Manager. Offices: Suite 405, 1111 Nicollet Avenue. Concerts for 1926-27: Sixteen Symphony pairs on Thursday and Friday evenings in St. Paul and Minneapolis, commencing on October 21 in St. Paul, and closing on April 8 in Minneapolis; special series of Sunday afternoon Popular Concerts, number to be determined; four Young People's Symphony Concerts in Minneapolis, two in St. Paul; appearances also in outside cities.

NEW YORK PHILHARMONIC ORCHESTRA—Eighty-fifth season, 1926-27. One hundred three players. Willem Mengelberg, Wilhelm Furtwaengler, Conductors; Henry Hadley, Associate Conductor; Arturo Toscanini, Guest Conductor; Ernest Schelling, Cond., Children's Concerts. Clarence H. Mackay, Chairman of the Board of Directors of The Philharmonic Society; Arthur Judson, Manager; Edward Ervin, Asst. Manager. Offices: Steinway Bldg. Concerts announced for 1926-27: Twenty pairs of concerts on Thursday evenings and Friday afternoons in Carnegie Hall, beginning October 14-15; twelve Sunday afternoon concerts in Carnegie Hall; twelve Saturday Evening Students' Concerts in Carnegie Hall; five Sunday afternoon and two Tuesday evening concerts in the Metropolitan Opera House; five Children's Concerts in Aeolian Hall; six Sunday afternoon concerts in the Brooklyn Academy of Music; two evenings in the Waldorf-Astoria for Philharmonic members; appearances also in outside cities.

NEW YORK SYMPHONY ORCHESTRA—Forty-eighth season, 1926-27. One hundred one players. Walter Damrosch, Cond.; Rene Pollain, Asst. Cond.; Otto Klemperer, Fritz Busch,

Guest Conductors; Mischa Mischakoff, Concertmaster. Harry Harkness Flagler, President of the Symphony Society of New York; George Engles, Manager. Offices: Tenth Floor, Steinway Bldg. Concerts announced for 1926-27: Twelve pairs of concerts on Thursday afternoons and Friday evenings, commencing on October 29, in Carnegie Hall; six Saturday afternoon Young People's Concerts; five Saturday morning Children's Concerts; twenty Sunday afternoon concerts in Mecca Auditorium; six Saturday afternoon concerts in Brooklyn Academy of Music; appearances also in outside cities. Thirty-three summer concerts in five weeks at Chautauqua Institution, Chautauqua, N. Y., under the direction of Albert Stoessel.

PHILADELPHIA ORCHESTRA—Twenty-seventh season, 1926-27. One hundred seven players. Leopold Stokowski, Cond.; Michel Gusikoff, Concertmaster; Alexander Van Rensselaer, President of the Philadelphia Orchestra Association; Arthur Judson, Manager; Louis A. Mattson, Asst. Manager. Offices: 809 Packard Building. Concerts announced for 1926-27: Fifty-eight concerts in the Friday afternoon and Saturday evening series at the Academy of Music, commencing October 8-9 and closing April 29-30; ten concerts in the Monday evening series; eight Children's Concerts on Wednesday and Thursday afternoons; appearances also in outside cities.

ST. LOUIS SYMPHONY ORCHESTRA—Forty-seventh season, 1926-27. Seventy-eight players. Rudolf Ganz, Cond.; Frederick Fischer, Asst. Cond.; Sylvain Noack, Concertmaster. President to be appointed; George R. Robinson, Manager. Offices: 302 Odeon Building. Concerts announced for 1926-27: Fifteen pairs of Friday afternoon and Saturday evening concerts, beginning November 5-6 and closing March 11-12; fifteen Sunday Popular Concerts; appearances also in outside cities.

SAN FRANCISCO SYMPHONY ORCHESTRA—Sixteenth season, 1926-27. Alfred Hertz, Cond.; Mishel Piastro, Concertmaster; John D. McKee, President of The Musical Assn. of San Francisco, which maintains and operates the Orchestra; A. W. Widenham, Secy.-Manager. Offices: 457 Phelan Building.

Concerts announced for 1926-27: Twelve pairs of Friday Afternoon and Sunday Afternoon Symphony Concerts, given fortnightly, in the Curran Theatre, beginning October 15-17 and closing on

March 18-20; ten Sunday Afternoon Popular Concerts (alternating with the Sunday Symphonies) in the Curran Theatre; five Popular Concerts in the Exposition Auditorium.

GROUP II

Illinois

CHICAGO—Civic Orchestra of Chicago, founded 1919. Seventy to seventy-five players. Mus. Dir., Frederick A. Stock; Cond., Eric De Lemaire; Pres., Wm. H. Rehm, Pres. of the Civic Music Association; Bus. Mgr., Herbert E. Hyde; Supt. Civic Music Association, Fine Arts Building. Concerts announced for 1926-27: Orchestra Hall Series, consisting of four Sunday afternoon concerts on the last Sunday of the months January to April; Public School Series, consisting of three concerts in High Schools.

Maryland

BALTIMORE—Baltimore Symphony Orchestra, founded in 1916. Gustav Strube, Cond. Established and maintained by the City of Baltimore, Fred'k R. Huber, Municipal Director of Music.

Massachusetts

BOSTON—People's Symphony Orchestra, founded in 1919. Seventy-five players. Cond., Stuart Mason (also guest conductors); President, I. H. Odell.

Nebraska

OMAHA—Omaha Symphony Orchestra, founded in 1924. Seventy players. Sanford Harmati, Cond.; Ernest Nordin, Associate Conductor. Managed by the

Woman's Division of the Chamber of Commerce, Elsie Paustian, Chairman of Orchestra Activities. Six concerts (with soloists) announced for 1926-27 on the first Thursday of each month.

New York

ROCHESTER—Rochester Philharmonic Orchestra, founded in March, 1923. Ninety-five players. Conductor, Eugene Goossens; Mgr., Victor Wagner.

SYRACUSE—Syracuse Symphony Orchestra, founded in 1921. Eighty-five players. Cond., Vladimir Shavitch; Chmn., John N. Derschug; Bus. Man., Evalina V. Honsinger. Eight subscription Saturday noon concerts, five popular Sunday afternoon concerts, one University concert, three children's concerts during 1925-26 with prominent soloists. Twenty concerts announced for 1926-27.

Oregon

PORTLAND—Portland Symphony Orchestra, founded in 1910. Seventy players. Cond., Willem van Hoogstraten; Pres., Edgar B. Piper; Business Mgr., Mrs. M. Donald Spencer. Ten Monday evening, six special Saturday Morning Concerts announced for 1926-27. Appearances also in outside cities in the Northwest.

GROUP III

Alabama

MOBILE—Mobile Symphony Orchestra, founded in 1924. Forty players. Cond., Claude Dahmer; Pres. and Bus. Mgr., Mrs. Wm. Schock, P. O. Box 1216. Four Sunday afternoon concerts scheduled for 1926-27.

California

REDLANDS—Community Symphony Orchestra. Conductor: Carl Kuehne. Two concerts weekly during summer season of twelve weeks in Redlands Community Bowl; one concert each week during the winter season given at the Wyatt Theatre or the Contemporary Club.

California

SACRAMENTO—Sacramento Municipal Symphony Orchestra, founded in 1923. Sixty-five players. Cond., Franz Dicks; Mgt., George Sim, Supt. of the Municipal Recreation Dept. About six concerts each season.

Colorado

DENVER—Civic Symphony Orchestra of Denver, founded in 1922. One hundred two players. Cond., Horace Tureman; Pres., Ralph Hartzell. About twelve concerts each season.

Connecticut

NEW HAVEN—New Haven Symphony Orchestra (professional orchestra maintained by the Yale School of Music), founded in 1894. Seventy-five players. Cond., (Dean) David Stanley Smith; Pres., Prof. William L. Phelps. Regular series of five Sunday afternoon concerts with well-known soloists.

STAMFORD—Stamford Symphony Orchestra, founded in 1924. Sixty-two players. Cond., Clayton Hotchkiss; Asst. Cond., Ray Harrington; Pres., Dr. Frederick H. Getman; Bus. Mgr., Samuel H. Graves, 100 Fifth St. Three regular concerts scheduled for 1926-27.

District of Columbia

WASHINGTON—Washington Symphony Orchestra, Kurt Hetzel, Cond., gave an initial concert on April 20, 1926. Nothing further has been done, so there is no permanent organization in existence.

Georgia

ATLANTA—The Atlanta Symphony Orchestra, founded in 1923. Sixty-five players. Cond., Enrico Leide; Pres., Clark Howell. Eight Sunday afternoon concerts.

Illinois

CHICAGO—The Woman's Symphony Orchestra of Chicago, founded 1925. Cond., Richard Czerwonky; Pres., Lilian J. Poenisch. Mgt: Hubert Schmit.

SPRINGFIELD—Springfield Civic Orchestra, founded in 1921. Forty-five players. Cond., Wallace Grieves; Pres., Harlington Wood; Bus. Mgr., Myron

Henkel, c/o Illinois State Register. Annual subscription series of five Friday evening concerts, and one special concert scheduled for 1926-27.

Iowa

DAVENPORT—Tri-City Symphony Orchestra (Davenport, Iowa, Rock Island and Moline, Ill.), founded 1915. Fifty-five players. Con., Ludwig Becker, Chicago; Pres., Col. D. M. King, Rock Island Arsenal, Rock Island, Ill.; Bus. Mgr., Julius A. Schmidt, 501 Security Bldg., Davenport. Ten Sunday afternoon concerts in Symphony Series, eight Monday morning Children's Concerts scheduled for 1926-27; appearances also in outside cities.

Kansas

TOPEKA—Handel Philharmonic Society. Fifty players. Cond., George W. Barnes; Pres., S. J. Rice; Bus. Mgr., H. G. Bailey, 721 Brooks Ave. Five Monday concerts scheduled for 1926-27.

Louisiana

NEW ORLEANS—New Orleans Symphony Orchestra Association, founded in 1925. Sixty players. Cond., Dr. Ernest E. Schuyten, 1783 Coliseum; Pres., William Specht. Five morning concerts scheduled for 1926-27.

Maine

BANGOR—Bangor Symphony Orchestra, founded in 1896. Sixty-five players. Cond. and Pres., Adelbert Wells Sprague. Five Wednesday afternoon concerts and special evening and Sunday afternoon concerts scheduled for 1926-27.

Massachusetts

SPRINGFIELD—Springfield Symphony Orchestra, founded in 1921. Seventy players. Cond., Arthur H. Turner; Pres., Rev. James Gordon Gilkey. Three concerts scheduled for 1926-27.

Michigan

FLINT—Flint Symphony Orchestra, founded in 1922. Sixty-five players. Cond., William W. Norton; Pres., Ernest R. May; Bus. Mgr., Norma Anderson, Community Music Association. Nationality Series, consisting of five Sunday afternoon concerts (with soloists) scheduled for 1926-27.

GRAND RAPIDS—Grand Rapids Symphony Orchestra, founded in 1919. Sixty-five players. Cond., Karl Wecker; Assoc. Cond., Glenn Cliffe Bainum; Pres., Charles J. Kindle. Twelve concerts each season.

Minnesota

DULUTH—Duluth Symphony Orchestra. Fifty players. Cond., Fred G. Bradbury. Concerts given under the management of the Matinee Musicale Society, Mrs. Geo. S. Richards, Chairman. Six Sunday afternoon concerts scheduled for 1926-27.

Missouri

KANSAS CITY—Little Symphony Orchestra, founded in 1920. Twenty-five players. Cond., N. De Rubertis; Pres., Sigmund Harzfeld; Managing Directors, Ivanhoe Temple Co., 3215 Park Ave. Seven Tuesday evening concerts, sixteen Children's Concerts, five Popular Sunday afternoon concerts, and three special concerts, with augmented orchestra, scheduled for 1926-27. Appearances also on tour.

New York

NEW YORK CITY—American Orchestral Society, founded in 1920. One hundred players. Cond., Chalmers Clifton; Pres., Mrs. E. H. Harriman. The American Orchestral Society offers orchestral training to post-graduate students of orchestral instruments in the effort to prepare them for positions in the professional symphony orchestras throughout the United States.

Sunday Symphonic Society, founded in 1923. Eighty-five players, recruited from musicians playing in New York City Motion Picture Theatre orchestras. Cond. and Pres., Josiah Zuro. Gives free orchestral concerts on alternate Sunday mornings throughout the winter season.

UTICA—Utica Orchestral Society, founded in 1923. Seventy players. Cond., Edgar J. Alderwick; Pres., Jerome Green. About eight concerts annually.

Ohio

SPRINGFIELD—Civic Orchestra of Springfield, founded in 1921. Sixty-three players. Cond., Chas. L. Bauer;

Asst. Cond., Mark A. Snyder; Pres., Wm. A. Hill; Bus. Mgr., Campbell Cory, 232 W. College Ave. Three or four concerts scheduled for 1926-27.

Pennsylvania

ALLENTOWN—Allentown Symphony Orchestra. Lloyd A. Moll, Cond., 1027 Linden St.

EASTON—Easton Symphony Orchestra. Earle Laros, Cond. Seventy-five players. Regular series of five orchestral concerts and two extra concerts for Young People announced for 1926-27.

ERIE—Erie Symphony Orchestra. Henry B. Vincent, Cond. Six Sunday afternoon concerts and six noonday concerts announced for 1926-27.

LANCASTER—Lancaster Municipal Orchestra. John G. Brubaker, Cond. Seventy players. Three Tuesday evening concerts with soloists scheduled for 1926-27.

PITTSBURGH—Pittsburgh Symphony Society, founded 1926. Guest Cond., Richard Hageman; Bus. Mgr., Benno Rosenheimer, 328 Bakewell Bldg. Ten Sunday evening concerts in Syria Mosque for season commencing October, 1926, and ending May, 1927.

READING—Reading Symphony Orchestra. Seventy players. Mus. Dir., Walter A. Pfeiffer; Pres., Hugo Schumann, 9th Ave. and Reading Boulevard, Wyoming; Mgr., S. Powel Middleton.

South Carolina

CHARLESTON—Philharmonic Symphony Orchestra, founded 1924. Eighty-five players. Cond., G. Theodore Wichmann; Pres. and Bus. Mgr., Geo. F. Scott. Series of four Sunday afternoon concerts scheduled for 1926-27.

Tennessee

NASHVILLE—Nashville Symphony Orchestra, founded in 1920. Sixty players. Cond., F. Arthur Henkel, 1600 Linden Ave.; Pres., Charles Mitchell. Gives annually about ten concerts; five Sunday afternoons; three Young People's Concerts; two by visiting symphony orchestras.

Texas

DALLAS—Dallas Symphony Society. Sixty players. Cond., Paul van Katwijk; Pres., Arthur Kramer. Series of five concerts scheduled for 1926-27.

Washington

SEATTLE—Seattle Symphony Orchestra, founded 1926. Sixty-five players. Cond., Karl Krueger; T. H. Wagner, Pres. of the Musicians' Association of Seattle,

which is sponsoring the new organization.

Seattle Civic Symphony, founded in 1920. Seventy players. Cond., Mme. Davenport Engberg; Pres., E. H. Thomas.

Seattle Orchestral Society, founded in 1921. Seventy-five players. Cond., Francis J. Armstrong; Pres., E. P. Chalcraft.

TACOMA—Tacoma Civic Orchestra, founded in 1924. Seventy players. Cond., David P. Nason; Pres., A. M. Angone. Five to six concerts annually.

OPERA COMPANIES AND ORGANIZATIONS SPONSORING OPERA SEASONS

METROPOLITAN OPERA COMPANY

—Giulio Gatti-Casazza, General Manager; Edward Ziegler, Asst. General Manager. Regular Season 1926-27. Twenty-four weeks from November 1, 1926. Board of Directors: Otto H. Kahn, Chairman; Vincent Astor, Edmund L. Baylies, Rawlins L. Cottenet, Paul D. Cravath, Fulton Cutting, George Eastman, Marshall Field, Robert Livingston Gerry, Robert Goellet, Frank Gray Griswold, Edward S. Harkness, E. Roland Harriman, Frederick A. Juilliard, Alvin W. Krech, Clarence H. Mackay, Frederic Potts Moore, Edward T. Stotesbury, William K. Vanderbilt, Cornelius Vanderbilt Whitney, Harry Payne Whitney, Henry Rogers Winthrop.

The Metropolitan Opera Company has announced its nineteenth season of Grand Opera under the direction of Mr. Giulio Gatti-Casazza. The following are the novelties announced to be produced:

The King's Henchman, by Deems Taylor, in English; Turandot, by Giacomo Puccini, in Italian; La Giara (ballet), by Alfredo Casella.

In addition there will be the following revivals: Die Zauberflöte, by Wolfgang A. Mozart, in German; Fidelio, by Ludwig van Beethoven, in German; Mignon, by Ambroise Thomas, in French; L'Amore dei Tre Re, by Italo Montemezzi, in Italian; Der Rosenkavalier, by Richard Strauss, in German; La Forza del Destino, by Giuseppe Verdi, in Italian.

The season at the Metropolitan Opera House will begin on Monday evening, November 1, 1926, and will last twenty-four weeks. The regular subscription performances will take place as usual on Monday, Wednesday, Thursday and Friday evenings and Saturday afternoons.

The results of the past seasons have induced the Metropolitan Opera Company again to continue a subscription for a series of performances at popular prices on Saturday nights.

Special matinee performances of novelties and other operas of popular and artistic interest also have been planned. A special series of matinee performances of Wagner works, including "The Ring," will be arranged.

To maintain their popularity and render these events as varied as possible, the Management of the Metropolitan has engaged a number of instrumental artists to take part in the programmes of the Sunday Evening Concerts together with members of the Company.

The services of the conductors, Messrs. Artur Bodanzky, Louis Hasselmanns, Genaro Papi and Tullio Serafin have been retained. Mr. Vincenzo Bellezza will also conduct this year.

The Metropolitan Opera Chorus will continue to be under the direction of Mr. Giulio Setti. When the occasion requires the regular chorus will be augmented by members of the Chorus School.

Miss Rosina Galli remains as Première

Danseuse and Mr. Giuseppe Bonfiglio as Premier Danseur. Mr. August Berger will continue to coöperate with Miss Galli in the direction of the Corps de Ballet as well as in the supervision of the Metropolitan Ballet School, which latter will remain under the management of Miss Margaret Curtis.

Messrs. Samuel Thewman and Wilhelm von Wymetal have been re-engaged as stage producers and directors.

The scenery has been designed and painted by Antonio Rovescalli, Milan; Vittorio Rota, Milan; Joseph Urban, New York; Ernest M. Gros, New York; Willy Pogany, New York; Boris Anisfeld, Petrograd and New York; Joseph Novak, Scenic Dept., Metropolitan Opera House; Triangle Scenic Studio, New York; Prof. Hans Kautsky and Franz Rottonara, Vienna; Serge Soudeikine, New York; Robert Edmund Jones, New York.

The costumes are from designs by G. Palanti, Milan; L. Sapelli (Caramba), Milan; Maison Marie Muelle, Paris; Joseph Urban, New York; Ethel Fox, New York; Willy Pogany, New York; Gretel Urban, New York; Robert Edmund Jones, New York.

The costumes are made by Maison Marie Muelle, Paris; Maison Chiappa, Scala, Milan; N. E. Lanzilotti, Metropolitan Opera House; Maison Freisinger, New York.

The construction of the properties has been entrusted to Siedle Studios, New York; Maison Rancati, Milan.

The season's operas will be selected from the following Standard Répertoire: Carmen by Bizet; Mefistofele by Boito; Skyscrapers by Carpenter; Louise by Charpentier; Pélleas et Mélisande by Debussy; La Vida Breve by De Falla; Lucia di Lammermoor by Donizetti; Marta by Flotow; Andrea Chénier, La Cena delle Beffe and Fedora by Giordano; Faust, Romeo et Juliette by Gounod; La Juive by Halévy; Pagliacci by Leoncavallo; L'Oracolo by Leoni; Cavalleria Rusticana and L'Amico Fritz by Mascagni; Manon, Thaïs and Don Quichotte by Massenet; L'Africaine by Meyerbeer; Boris Godunoff by Moussorgsky; Così Fan Tutte by Mozart; Les Contes d'Hoffmann by Offenbach; La Gioconda by Ponchielli; La Bohème, Madama Butterfly, Tosca and Gianni Schicchi by Puccini; Le Coq d'Or by Rimsky-Korsakoff; Il Barbiere di Siviglia and Guglielmo Tell by Rossini; Samson et Dalila by Saint-Saëns; Die Ver-

kaufte Braut by Smetana; La Vestale by Spontini; Petrushka and Le Rossignol by Stravinsky; Aida, Un Ballo in Maschera, Don Carlos, Ernani, Falstaff, La Traviata, Il Trovatore and Rigoletto by Verdi; Die Meistersinger, Götterdämmerung, Lohengrin, Parsifal, Rheingold, Siegfried, Tannhäuser, Tristan und Isolde and Walküre by Wagner; Der Freischütz by Weber; I Gioielli della Madonna by Wolf-Ferrari.

The Metropolitan Opera Company has engaged the following artists: Sopranos: Mmes. Frances Alda, Grace Anthony, Martha Atwood (new), Lucrezia Bori, Ellen Dalossy, Florence Easton, Minnie Egner, Editha Fleischer (new), Amelita Galli-Curci, Nanette Guilford, Elvira De Hidalgo, Louise Hunter, Maria Jeritz, Nanny Larsen-Todsén, Louise Lerch (new), Mary Lewis, Queena Mario, Nina Morgana, Maria Müller, Frances Peralta, Rosa Ponselle, Elisabeth Rethberg, Marcella Röseler, Charlotte Ryan, Thalia Sabanieva, Marie Sundelius, Marion Talley, Marie Tiffany, Elda Vettori (new) and Phradie Wells.

Mezzo Sopranos and Contraltos: Mmes. Merle Alcock, Cecil Arden, Mary Bonetti, Ina Bourskaya, Karin Branzell, Julia Claussen, Dorothea Flexer, Jeanne Gordon, Kathleen Howard, Marie Mattfeld, Margaret Matzenauer, Carmela Ponselle, Ernestine Schumann-Heink, Marion Telva and Henriette Wakefield.

Tenors: Messrs. Max Altglass, Angelo Bada, Max Bloch, Mario Chamlee, Rafaelo Diaz, Miguel Fleta, Vittorio Fullin, Beniamino Gigli, Edward Johnson, Walter Kirchhoff (new), Rudolf Laubenthal, Giacomo Lauri-Volpi, Giovanni Martinelli, George Meader, Lauritz Melchior, Giordano Paltrinieri, Curt Taucher, Alfio Tedesco (new), and Armand Tokatyan.

Baritones: Messrs. Mario Basiola, George Cehanovsky, Louis D'Angelo, Giuseppe Danise, Giuseppe De Luca, Arnold Gabor, Millo Picco, Vincenzo Reschiglian, Titta Ruffo, Friedrich Schorr, Gustav Schützendorf, Antonio Scotti, Lawrence Tibbett and Clarence Whitehill.

Bassos: Messrs. Paolo Ananian, Paul Bender, Michael Bohnen, Feodor Chaliapin, Adamo Didur, William Gustafson, Pavel Ludikar (new), Joseph Macpherson (new), Pompilio Malatesta, Jose Mardones, Giovanni Martino, Ezio Pinza (new), Leon Rothier, Friedrich Vajda, James Wolfe.

Conductors: Messrs. Giuseppe Bamboschek, Vincenzo Bellezza (new), Artur Bodanzky, Louis Hasselmans, Gennaro Papi, Tullio Serafin and Giulio Setti.

Assistant Conductors: Messrs. Julius Bürger, Giuseppe Cesati, Fausto Cleva, Riccardo Dellera, Antonio dell'Orefice, Carlo Edwards, Paul Eisler, Wilfrid Pelletier, Karl Riedel, Vittorio Versè. Chorus Master: Mr. Giulio Setti.

Stage Directors: Messrs. Samuel Thewman and Wilhelm von Wymetal. Stage Manager: Mr. Armando Agnini. Assistant Stage Manager: Mr. Oscar Sannec. Ballet Masters: Miss Rosina Galli, Messrs. Ottokar Bartik and August Berger. Première Danseuse: Miss Rosina Galli. Premier Danseur: Mr. Giuseppe Bonfiglio. Mime and Danseur: Mr. Alexis Kosloff. Solo Danseuses: Miss Florence Rudolph, Rita De Leporte, Mollie Friedenthal, Lilian Ogden, Ruth Page (new). Librarian: Mr. Lionel Mapleson.

CHICAGO CIVIC OPERA COMPANY

—Auditorium Theatre, Chicago, Ill. Fifth season, 1926-27. Twelve weeks in Chicago from November 8, 1926. Thereafter a tour which will be either of seven or eight weeks. Committee on Management: Samuel Insull, President; Stanley Field, Secretary; Herbert M. Johnson, Business Manager; Clark A. Shaw, Manager on Tour; Giorgio Polacco, Musical Director; Harry W. Beatty, Technical Director; Jesse D. Scheinman, Auditor.

Novelties and Revivals: Judith (Arthur Honegger), La Cena della Beffe (Giordano), The Witch of Salem (Chas. Wakefield Cadman), Tiefeland (Eugene d'Albert), Don Giovanni (Mozart), Gianni Schicchi (Puccini), Il Tabarro (Puccini), Tristan und Isolde.

The artistic personnel—Sopranos: Elsa Alsen, Toti dal Monte, Helen Freund, Mary Garden, Alice d'Hermanoy, Anna Hamlin, Louise Loring, Florence Macbeth, Edith Mason, Florence Misgen, Eide Norena, Claudia Muzio, Rosa Raisa, Eleanor Sawyer, Clara Shear. Mezzo-sopranos and Contraltos: Maria Claessens, Lorna Doone Jaxon, Augusta Lenska, Irene Pavloska, Cyrena Van Gordon. Tenors: Fernand Anseau, Antonio Cortis, Charles Hackett, Forrest Lamont, Aroldo Lindau, Charles Marshall, Jose Mojica, Lodovico Oliviero, Albert

Rappaport, Theodore Ritch, Tito Schipa. Baritones: Richard Bonelli, Desire Defrere, Cesare Formichi, Giovanni Polese, Giacomo Rimini, Robert Steel, Vanni-Marcoux, Bassos: Edouard Cotreuil, Alexander Kipnis, Virgilio Lazzari, Antonio Nicolich, Vittorio Trevisan. Musical Director: Giorgio Polacco. Conductors: Gabriel Grovlez, Roberto Moranzoni, Giorgio Polacco, Henry G. Weber. Assistant Conductors: Dino Bigalli, Charles Lauwers, Antonio Sabino, Frank St. Leger, Giacomo Spadoni.

AMERICAN OPERA SOCIETY OF CHICAGO—(See Special Music Societies).

BARBER OF SEVILLE COMPANY—

Feodor Chaliapin, heading a company with the following principals: Mmes. Elivra de Hidalgo, Margaret Cobby, Anna Lisetzskaya; MM. Joseph Bobrovich, Georgio Durandot, Giuseppe La Puma. Cond., Eugene Plotnikoss; Company Mgr., S. Huruk; Tour Mgr., Sergei Kourmakoss. Tour of seventeen weeks scheduled for season 1926-27. Mgt.: Universal Artists, Inc., New York.

BIRMINGHAM (ALA.) CIVIC OPERA

ASSOCIATION—Sponsors visits of Chicago Civic Opera Company, three performances annually in the Auditorium, seating 5,732. 1927 appearances: February 28, March 1 and 2. Chairman, Eugene Munger, 100 Montevallo Road; Gen'l Mgr., Mrs. Orlene A. Shipman, 1068 South 32nd St.

CANTON (OHIO) CIVIC GRAND OP-

ERA ASSOCIATION, LIMITED—Sponsors local opera performances. Pres., Rachel Frease Green; Secretary, Elizabeth Fogle; Musical Director, Rudolph Schneller.

CINCINNATI AMERICAN OPERA

FOUNDATION—Incorporated by Mrs. George Dent Crabbs, Walter A. Draper, John D. Sage, Charles P. Taft, John J. Rowe, for the purpose of developing American opera by giving performances of native operatic compositions.

CINCINNATI ZOO OPERA COMPANY

—Zoological Gardens, Cincinnati, Ohio. Sixth season, 1926. Eight weeks beginning June 20, 1926. Charles G. Miller, Business Manager; Isaac Van Grove, Musical Director; Adolph Schmid, Conductor. Operas presented: Tannhäuser, Ri-

goletto, Marta, L'Amore dei Tre Re, The Music Robber, Cavalleria Rusticana, Faust, Lucia di Lammermoor, Carmen, The Elixir of Love, Lohengrin, La Traviata, Falstaff, Aida, Il Trovatore and Martha. Principals; Vera Curtis, Alma Peterson, Joan Ruth, Kathryn Brown, Mabel Sherwood, Anastasia Rabinoff, Eulah Corner, Cara Ginna, Malvina Passmore, Pearl Besuner, Marta Wittkowska, Forrest Lamont, Fred Patton, Ernest Torti, Ernest Davis, Natale Cervi, Italo Picchi, Themy Georgi, Howard Preston, Leon Brande, Raymond Koch, Herbert Gould, Riccardo Martin, Max Toft, Robert Ringling, Albert Teriassi. Plans for 1927 season not yet announced.

CLEVELAND (OHIO) CIVIC MUSIC ASSOCIATION—Sponsors seasons of Grand Opera by visiting opera organizations. Pres., John A. Penton; Vice-Presidents, Richard F. Grant, Victor Sincere; Treas., A. C. Ernst; Secy., Ernest Dempsey.

FRENCH-AMERICAN OPERA COMPANY—Executive Offices, Suite 801, 232 Madison Avenue, New York City. First season, 1926-27, opening at Jolson's 59th Street Theatre, New York, November 22, 1926. Two distinct companies, one French and one American, singing in French and English alternately with a change of bill each week. Performances in French given on Monday, Wednesday, and Friday evenings, and Thursday matinees; performances in English given on Tuesday, Thursday, and Saturday evenings, and Saturday matinees.

E. Thomas Salignac, Artistic Director for the French productions; J. Clemandh, Conductor for the French company; Max Bendix, Artistic Director and Conductor for the American company; Gerald Reynolds, Chorus Master and Assistant Conductor for both companies; Marjorie Morrison, Repetiteur.

Members of the French Company: Marcelle Evrard, Jenny Syril, Sonia Alny, Suzanne Laugier, Andree Moreau, Georges Foix, M. Hirigaray, M. Servatius, Julien Clemandh. Members of the American Company: Irene Williams, Hazel Huntington, Anne Yago, Nina Piozet, Geraldine Samson, Ruth Betzner, Jefferson De Angelis, Charles Hart, Bertram Peacock, Francis Tyler, J. Earl Weatherford.

Repertoire: Girofle-Girofla, La Mascotte, La Fille de Madame Angot, Les Cloches de Corneville, Veronique, La Belle Helene, La Grande Duchesse de Gerolstein, Orphee aux Enfers, La Pericole, Madame Favart, Barbe-Bleue, Lakme, Manon, Mireille.

LUCY GATES GRAND OPERA ASSOCIATION, Salt Lake City, Utah—Sponsors local opera season of two weeks. Fourteen performances given during 1925-26; seven scheduled for 1926-27 in Salt Lake Theatre, seating 1,500. Pres., George D. Pyper, Church Office Bldg.; Gen'l. Mgr., Lucy Gates, 2554 1st Ave.; Mus. Dir., B. Cecil Gates, 121 South Main St.

HARRISBURG (PA.) CIVIC OPERA ASSOCIATION—Sponsors local opera performances in Majestic Theatre, seating 1,600. Four performances scheduled for 1926-27. Pres., C. E. Zorger, 121 Chestnut St.; Gen'l. Dir., Florence Ackley Ley, 600 N. 17th St.

HINSHAW OPERA COMPANIES—William Wade Hinshaw, Impresario, 1 West 51st Street, New York. General Management: Daniel Mayer, Inc., Aeolian Hall, New York. Will not tour during season 1926-27.

KANSAS CITY (MO.) CIVIC GRAND OPERA COMPANY—Sponsors local opera season of one week giving Grand Opera in English; eight performances given, May 16-23, 1926, in Shubert Theatre, seating 1,600. Plans for 1927 cover same number of performances for the same week. Pres., Ottley Cranston, 917 Grand Avenue; General Manager, Mrs. E. G. Cook, Admiral Boulevard; Musical Director, N. de Rubertis, 34th St. and Chestnut Ave.

LOS ANGELES GRAND OPERA ASSOCIATION—Eleven subscription performances at the Shrine Civic Auditorium, Los Angeles, Cal., October 4-11, 1926. Gurney Newlin, President; Judge Benjamin F. Bledsoe, Honorary Vice-President; George Leslie Smith, General Manager; Merle Armitage, Business Executive, 424 Auditorium Building, Los Angeles, Cal. Personnel: Rosa Raisa, Claudia Muzio, Louise Homer, Florence Macbeth, Elsa Alsen, Luella Melius, Kathryn Meisle, Tito Schipa, Charles Marshall, Antonio Cortis, Paul

Althouse, Aroldo Lindi, Georges Baklanoff, Giacomo Rimini, Richard Bonelli, Desire Defrere, Edouard Cotreuil, Kosloff Ballet. Conductors: Richard Hageman, General Musical Director; Gaetano Merola, Pietro Cimini, Guest Conductors; Giacomo Spadoni, Assistant Conductor.

Repertoire for 1926: Samson and Delilah, Tosca, Martha, Rigoletto, Trovatore, Traviata, Barber of Seville, Butterfly, Faust, Aida, Walkure.

MANHATTAN OPERA CO—1926-27 tour of about 34 weeks. Frank T. Kintzing, Impresario, Steinway Building, New York; Aldo Franchetti, Musical Director; Adolph Schmid and N. Chittolini, Conductors. Artists announced for 1926-27: Tamaki Miura, Marie Williams, sopranos; Ada Paggi, mezzo-soprano; Orville Harold, Serge Radamsky, George Brandt, tenors; Graham Marr, Parisi Botto, baritones, and Pavley-Oukrainsky Ballet.

Repertoire: Butterfly, Namiko San, Pagliacci, Rigoletto, Cavalleria Rusticana, and Carmen.

MILWAUKEE (WIS.) OPERA ASSOCIATION—Sponsors annual season by Chicago Civic Opera Company. Local representative, Margaret Rice, 414 Milwaukee St.

NEW ORLEANS (LA.) NEW CIVIC OPERA ASSOCIATION—Sponsors annual season of four weeks by San Carlo Opera Company in Tulane Theatre, seating 1,500. Sixteen performances announced for 1926-27. Pres., E. S. Butler, New Orleans Cotton Exchange.

NEW YORK CIVIC OPERA CO.—Maurice Frank, Impresario; Enrico Odierno, General Manager; Dr. Ernest Knoch, Conductor; Bernard Cantor, Stage Director; Artists announced for 1926-27 tour: Dreda Aves, Ruth Coleman, Alice Kurkjiow, Leta May, sopranos; Carmela Ponselle, mezzo-soprano; May Barron, contralto; Antonio Augerte, Philip Culcosi, Charles Hart, tenors; Alfredo Gandolfi, Martino-Rossi, baritones; Martin Horodas, basso.

Repertoire: Samson and Delilah, Aida, Faust, Carmen, Cavalleria Rusticana, Pagliacci, Traviata, Rigoletto, Butterfly, and Tosca.

PHILADELPHIA CIVIC OPERA COMPANY—Season 1926-27 will consist of thirteen operas at the Philadelphia Op-

era House, beginning November 11, 1926. Mrs. Henry M. Tracy, President and General Manager; Alexander Smalens, Musical Director. Offices of the Company: Room 807, 1600 Walnut Street, Philadelphia, Pa.

Personnel: Helen Stanley, Frances Peralta, Irene Williams, Rosalinda Rudko-Morini, Emily Stokes Hagar, Mae Hotz, Elsa Meiskey, Julia Claussen, Marie Stone Langston, Vera Curtis, Susanne Dercum, Ruth Montague, Judson House, Paul Althouse, Julian Oliver, Thomas Muir, Tudor Davies, Ivan Ivantzoff, Louis Kreidler, Nelson Eddy, Fred Patton, Helffenstein Mason, Giuseppe de Puma, Reinhold Schmidt, Cowanova Ballet Corps.

Repertoire for 1926-27: Tannhaeuser, Butterfly, Romeo and Juliette, Gianni Schicchi, Cavalleria Rusticana, Il Trovatore, Carmen, I Pagliacci, Secret of Suzanne, Aida, La Boheme, Barber of Seville, and Lohengrin.

PHILADELPHIA GRAND OPERA COMPANY, INCORPORATED—Six performances scheduled for 1926-27 in the Academy of Music, seating 2,953. Pres., Mrs. Joseph Leidy; Gen'l. Mgr., Wm. C. Hammer; Honorary Musical Dir., Leopold Stokowski; Musical Dir., Fulgenzio Guerrieri. Office address: 808 Harrison Building, Philadelphia, Pa.

PHILADELPHIA OPERA COMPANY (formerly Scala Grand Opera Company)—Twenty operas scheduled for 1926-27; performances given on Saturday evenings at the Metropolitan Opera House, opening November 13 with Carmen. The Company will also tour for about eight weeks. Pres., George E. Nitzsche; Vice-Pres., Vincent Ciani; Gen'l. Dir., Francesco Peroni; Secy. and Treas., Michael H. Pelosi; Mus. Dir., Clarence C. Nice; Cond., Cav. Pirro Paci; Stage Dir., Luigi Raybaut; Orchestra Mgr., Arthur Liuzzi.

PORTLAND (ORE.) LIGHT OPERA ASSOCIATION—Sponsors local productions of light opera; founded in 1923. Two productions (eight performances) given during 1925-26 in Municipal Auditorium, seating 3,500. Plans for 1926-27 include also an open-air summer opera season during the last two weeks of July and first two weeks of August in

the Stadium, seating 10,000. Pres., Dolph Thomas, Heathman Hotel; Gen'l. Mgr., Mrs. F. O. Northrup, Northwestern Bank Bldg.; Musical Dir., John Britz, c/o Heilig Theatre.

RAVINIA COMPANY—Annual season of about ten weeks of Opera and Concerts beginning toward the end of June until Labor Day, given at Ravinia Park, Ill. Louis Eckstein, President; James A. Patten and Ward W. Willits, Vice-Presidents; Frank E. Nejedly, Secretary; Percy B. Eckart, Secretary; Arthur M. Lowrie, Manager. Executive offices: 1908 North American Building, Chicago, Ill. Announcement of roster of artists and repertoire is made by the President on or about May of each year.

ROCHESTER (N. Y.) AMERICAN OPERA COMPANY—Sponsored by the Eastman School of Music, Howard Hanson, Dir., and the Eastman Theatre; annual season of three or four weeks of local opera performances presenting Opera in English with American artists in Kilbourn Hall, seating 500; appearances also at Chautauqua Lake, N. Y., and Conneaut Lake, Pa. Sixty performances scheduled for 1926-27. Artistic Dir., Vladimir Rosing; Mus. Dir., Eugene Goossens; Bus. Mgr., Arthur M. See; Tour Mgr., F. E. Michel.

ST. LOUIS MUNICIPAL THEATRE ASSOCIATION—Sponsors twelve weeks' season of light opera. Eighty-four performances scheduled for 1927 season, May 30 to August 20, in Open Air Stadium, seating 9,250. Pres., H. J. Pettengill, c/o Bell Telephone Company; Gen'l. Mgr., David E. Russell, 1882 Arcade Bldg; Mus. Dir., Louis Kroll, Chase Hotel.

SAN CARLO GRAND OPERA COMPANY—Annual season of about 40 weeks, of which four are in New York, one in Boston, one in Chicago, one in New Orleans and the balance all over the United States, including two in Detroit, one in Pittsburgh, one in St. Louis, one week in Seattle, two weeks in San Francisco and three in Los Angeles. Fortune Gallo, General Director. Executive Offices: Aeolian Hall, New York City. Personnel: Mmes. Beatrice Altieri, Pearl Besuner, Consuelo Escobar, Philine Falco, Ethel Fox, Coe Glade, Alice Homer, Clara Jacobo, Ada Kopf, Frances Moro-

sini, Haru Onoki, Tina Paggi, Ada Salori, Bianca Saroya, Bernice Schalker, Margaret Solley. Messrs. Vicente Ballesster (guest), Natale Cervi, Lorenzo Conati, Francesco Curci, Luigi de Cesare, James de Gaviria, Giuseppe Interrante, Gino Lulli, Andrea Mongelli, Dimitri Onofrei, Fred Patton, Henri Scott, Franco Tafuro, Ismaele Voltolini. Conductor: Carlo Peroni.

SAN DIEGO OPERA ASSOCIATION—Annual season of five to ten performances at the New Russ Auditorium, seating 2,600. Subscription series of five operas announced for October, 1926; both outside and local artists, local chorus, ballet, and orchestra. Buren Schryock, General Director. Executive Offices: 1120 Fifth Street, San Diego, Cal. Artists and repertoire announced by the General Director during the summer.

SAN DIEGO (CAL.) OPERA SOCIETY—Sponsors appearances of San Carlo Opera Company and other visiting opera organizations; also one to three local performances each season in Spreckle's Theatre, seating 1,915. Pres., Mrs. L. L. Rowan, 1743 First St.; General Manager, Flora Herzinger, Loma Portal, San Diego, Cal.

SAN FRANCISCO OPERA ASSOCIATION—Ten subscription and two extra performances at the Exposition Auditorium, September 21 to October 6, 1926. Robert I. Bentley, President; Gaetano Merola, General Director. Executive Offices: 68 Post Street, San Francisco, Cal. Roster of artists for 1926-27: Myrtle Claire Donnelly, Louise Homer, Florence Macbeth, Elinor Marlo, Kathryn Meisle, Luella Melius, Claudia Muzio, Paul Althouse, Antonio Cortis, Aroldo Lindi, Charles Marshall, Lodovico Oliviero, Tito Schipa, Richard Bonelli, Cesare Formichi, Vittorio Trevisan, Marcel Journet, Virgilio Lazzari, Antonio Nicolich, Victor Vogel, and local singers. Musical Dir., Gaetano Merola. Conductors: Pietro Cimini; Richard Hageman (Guest), Charles Lauwers, Giuseppe Papi. Ballet under the personal direction of Theodore Kosloff. Stage director, Armando Agnini.

SEATTLE (WASH.) CIVIC OPERA COMPANY—Sponsors local opera season of two to four weeks. Sixteen to thirty performances to be given during

1926-27 during November and April in University of Washington Auditorium, seating 12,000; possible production in open-air stadium in July-August, 1927. Pres., Montgomery Lynch, 409 University Bldg.; Bus. Mgr., Chas. A. Rohrbacher, 409 University Bldg.; Mus. Directors: Graham Morgan, 607 University Bldg., Jacques Jou-Jerville, 608 The McKelvey.

WASHINGTON OPERA COMPANY—

Sponsors Grand Opera Series, Nov. 15 to May 15, and Light Opera Series June 15 to July 15. Performances given at the Washington Auditorium, seating 5,300. Edouard Albion, General Director. Ten performances scheduled for season 1926-27. Executive Offices: 1814 G Street, Washington, D. C.

BOX HOLDERS OF THE METROPOLITAN OPERA COMPANY

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NEW WORKS PERFORMED SINCE OCTOBER, 1925

(Note: First performance indicates a world premiere.)

- ALFANO, Franco**—Resurrection. First time in America, December 31, 1925, Chicago. Given by the Chicago Civic Opera Company, Roberto Moranzoni conducting. Principal roles sung by Mary Garden, and MM. Anseau, and Baklanoff.
- ALBENIZ, Isaac**—Orchestral version of the piano piece, *Fete-Dieu a Seville*. First time in America, Feb. 5, 1926, Philadelphia. Performed by the Philadelphia Orchestra.
- BACH, Johann Sebastian**—Orchestral version of the organ number, *Toccata and Fugue in D minor*. First time in America, Feb. 12, 1926, Philadelphia. Performed by the Philadelphia Orchestra.
- Toccata in F*. First time in America, July 24, 1926, Hollywood. Performed by the Hollywood Bowl Orchestra, Sir Henry Wood conducting.
- BACH, Philip Emanuel**—Second Symphony. First time in America, March 8, 1926, New York. Performed by the Barrere Little Symphony Orchestra, Georges Barrere, Cond.
- BACON, Ernest**—Prelude and Fugue. First performance (Ms.), April 23, 1926, Rochester, N. Y. Performed by the Rochester Philharmonic Orchestra, Howard Hanson conducting.
- BARRATT, Edgar**—Coronach. First time in America, April 18, 1926, Minneapolis. Performed by the Minneapolis Symphony Orchestra, Henri Verbrugghen conducting.
- BARRERE, Georges**—Little Symphony. March 8, 1926, New York. Performed by the Barrere Little Symphony Orchestra, conducted by the composer.
- BARTOK, Bela**—Dance Suite. First time in America, November 20, 1925, Chicago. Performed by the Chicago Symphony Orchestra, Frederick Stock, Cond.
- Quartet. First time in America, 1925, Toronto. Performed by the Hart House String Quartet.
- BAUER, Marion**—Second Sonata for violin and piano. First time in America, Oct. 25, 1925, New York. Presented at League of Composers' concert. Performed by Mayo Wadler and Arthur Loesser.
- BAX, Arnold**—Symphony in E flat minor. First time in America, January 19, 1926, New York. Performed by the Cleveland Orchestra, Nikolai Sokoloff conducting.
- BOCCHERINI, Luigi**—D major Flute Concerto. First time in America, March 8, 1926, New York. Performed by the Little Symphony Orchestra, Georges Barrere, Cond.
- BOROWSKI, Felix**—Tone Poem, *Semiramis*. First performance, Nov. 13, 1925, Chicago. Performed by the Chicago Symphony Orchestra, Frederick Stock, Cond.
- BOUGHTON, Rutland**—Immortal Hour. First time in America, April 7, 1926, New York. Performed by the Opera Players, Grove Street Theatre, Alberto Bimboni conducting.
- BOYD, Jeanne**—Andante Lamentabile from a symphonic suite. First performance (Ms.), Nov. 24, 1925, Rochester, N. Y. Performed by the Rochester Philharmonic Orchestra, Howard Hanson conducting.
- BURLEIGH, Cecil**—Concerto No. 3 in C minor, Opus 60, for Violin and Orchestra. First time in America, December 3, 1925, Minneapolis. Performed by the Minneapolis Symphony Orchestra, Henri Verbrugghen, Cond; Gilbert Ross, violin soloist.
- CARPENTER, John Alden**—Skyscrapers (ballet). First performance, January 19, 1926, New York. Given by the Metropolitan Opera Company, Louis Hasselmanns conducting.

- CARRILLO, Julian—Sonata Quasi Fantasia (for quarter, eighth, and sixteenth notes). First performance, Mar. 13, 1926, New York. Presented by the League of Composers. Participants: Lucino Nava, Bernard Ocko, Gennaro Nava, Lajos Shuk, Emil Mix, and Margaret Kane.
- CASELLA, Alfredo—Partita for Piano and Orchestra. First performance Oct. 29, 1925, New York. Performed by the New York Philharmonic Orchestra, Willem Mengelberg, Cond.
- Pupazzetti, for small orchestra and piano. First performance, December 27, 1925, New York. Performed by Ensemble from the New York Symphony Orchestra, Fritz Reiner conducting, at concert of the International Composers' Guild.
- Concerto for String Quartet. First performance, February 14, 1926, New York. Given by the International Composers' Guild; Hartman String Quartet, soloists.
- CASTALDI, Alfonso—Symphonic Poem. Marysas. First time in America, December 18, 1925, Chicago. Performed by the Chicago Symphony Orchestra, Fredrick Stock, Cond.
- COOLEY, Carlton—Song and Dance, for viola. First performance, March 11, 1926, Cleveland. Performed by the Cleveland Orchestra, Nikolai Sokoloff, Cond.; Carlton Cooley, viola soloist.
- COPLAND, Aaron—Music for the Theatre. First performance, November 20, 1925, Boston. Performed by the Boston Symphony Orchestra, Serge Koussevitzky, Cond.
- CROCKER, Templeton—Fay Yen Fah. First time in America, January 11, 1926, San Francisco. Given by the San Francisco Opera Company, Gaetano Merola conducting.
- DEBUSSY, Claude—Orchestral version of the piano piece, Cathédrale Egloutie. First time in America, Feb. 1926, Philadelphia. Performed by the Philadelphia Orchestra.
- DE FALLA, Manuel—El Retablo de Maese Pedro (puppet opera). First time in America, December 30, 1925, New York. Presented by the League of Composers. Participants: Ensemble from the New York Philharmonic Orchestra with Willem Mengelberg conducting; soloist, Wanda Landowska, harpsichordist.
- La Vida Breve (opera). First time in America, March 6, 1926, New York. Given by the Metropolitan Opera Company, Tullio Serafin conducting. Principal artists: Mmes. Bori, Howard, Alcock, MM. Tokatyan, and D'Angelo.
- DELMAS, Marc—Overture to Penthésilée. First time in America, March 26, 1926, Boston. Performed by the Boston Symphony Orchestra, Serge Koussevitzky, Cond.
- DE RIDDER, Allard—Titanica. Capriccio for Orchestra. First performance, April 18, 1926, Los Angeles. Performed by the Los Angeles Philharmonic Orchestra, conducted by the composer.
- DE SABATA, Victor—Gethsemane—First time in America, January 21, 1926. Performed by the New York Philharmonic Orchestra, Arturo Toscanini conducting.
- DOHNANYI, Ernst von—Veil of Pierrette. First time in America, Dec. 22, 1925, New York. Performed by the State Symphony Orchestra conducted by the composer.
- DUBENSKY, A.—Suite Russe. First performance, March 8, 1926, New York. Performed by the Barrere Little Symphony Orchestra, Georges Barrere, Cond.
- ENESCO, Georges—Second Orchestra Suite. First time in America, February 19, 1926, Philadelphia. Performed by the Philadelphia Orchestra.
- FRANCHETTI, Aldo—Namiko San (opera). Score transcribed by Leo Duran. First performance, December 11, 1925, Chicago. Given by the Chicago Civic Opera Company, Aldo Franchetti conducting. Principal artists: Tamaki Miura (title role), Richard Bonelli, Theodore Ritch.
- FREER, Eleanor Everest—Massmilliano, the Court Jester (opera in English). First performance, February 18, 1926, Philadelphia. Presented by the Philadelphia Music Club.
- FRIEDHEIM, Arthur—Transitions. First performance, Mar. 16, 1926, Toronto, Canada. Performed by the Toronto New Symphony Orchestra.
- GALLIARD, John Ernest—Sonata, G major, transcribed by Maximilian Steinberg. First time in America, December 11, 1925, Boston. Performed by the Boston Symphony Orchestra.

- GALLICO, Paolo—Septet for quartet, horn, piano and contralto voice. First performance, November 22, 1925, New York. Presented by the Society of the Friends of Music. Soloists: New York String Quartet, Marion Telva, Paolo Gallico, Lorenzo Sansone.
- GEBHARD, Heinrich—Fantasy for piano and orchestra. First performance, November 12, 1925, New York. Performed by the New York Philharmonic Orchestra, Willem Mengelberg conducting.
- GERSHWIN, George—Concerto in F, for piano. First performance, December 3, 1925, New York. Performed by the New York Symphony Orchestra, Walter Damrosch, Cond.; soloist, Mr. Gershwin at the piano.
One-act jazz opera, 135th Street. First performance, December 30, 1925, New York. Performed by Paul Whiteman's Orchestra.
- GIORDANO, Umberto—La Cena della Beffe (opera). First time in America, January 2, 1926, New York. Given by the Metropolitan Opera Company, with Tullio Serafin conducting. Principal roles sung by Mme. Alda and MM. Gigli and Ruffo.
- GOOSSENS, Eugene—Pastoral and Harlequinade. First performance in America, Jan. 24, 1926, New York. Performed at concert of the International Composers' Guild by a chamber orchestra composed of Germaine Tailleferre, Carlos Salzedo and a group of New York players, conducted by the composer.
- GRUENBERG, Louis—Jazz Berries. First performance, October 25, 1925, New York. Presented at League of Composers' Concert.
- HANSON, Howard—Lament for Beowulf. First performance, May, 1926, at Ann Arbor Festival, Ann Arbor, Mich. Performed by the Chicago Symphony Orchestra, conducted by the composer.
String Quartet. First performance, October, 1926, Library of Congress Music Festival, Washington, D. C.
- HARLING, Franke—A Light From St. Agnes (opera). First performance, December 26, 1925. Given by the Chicago Civic Opera Company, Mr. Harling conducting. Principal roles sung by Mme. Raisa and MM. Lamont, and Baklanoff.
- HARMISCH, Giulio O.—Suite, Grandfather's Clock. First performance, March 8, 1926, New York. Performed by the Barrere Little Symphony Orchestra, Georges Barrere, Cond.
- HARRIS, Roy—Andante from an unfinished symphony. First performance (Ms.), April 23, 1926, Rochester, N. Y. Performed by the Rochester Philharmonic Orchestra, Howard Hanson conducting.
- HERSCHER, J.—Works for vocal mixed quartet. First performance, March 1, 1926, New York. Presented at Pro-Musica Concert.
- HILL, Alfred—Waiata Maori; Excerpts from Tawhaki, a Maori Cantata; Chorus of Warriors, from Hinemoa, a Maori Legend. First time in America, February 28, 1926, Minneapolis. Performed by the Minneapolis Symphony Orchestra, conducted by the composer.
- HILL, Mrs. F. T.—Reaction to Four Prose Rhythms. First performance, March 8, 1926, New York. Performed by the Barrere Little Symphony Orchestra, Georges Barrere, Cond.
- HINDEMITH, Paul—Kammermusik for cello and small orchestra. First performance, December 27, 1925, New York. Performed by Ensemble from the New York Symphony Orchestra, Fritz Reiner conducting, at concert of the International Composers' Guild.
Concerto for Orchestra, Op. 38. First time in America, March 5, 1926, Boston. Performed by the Boston Symphony Orchestra.
- HOLBROOKE, Joseph—Symphonic Variations on Three Blind Mice, Opus 37, No. 10. First time in America, December 20, 1925. Performed by the Minneapolis Symphony Orchestra, Henri Verbruggen, Cond.
- HONEGGER, Arthur—Le Roi David (Symphonic Psalm). First time in America, October 26, 1925, New York. Presented by the Society of the Friends of Music. Soloists: Queena Mario, Marion Telva, Armand Tokatyan, Leon Rother (diseur), Wilfrid Pelletier (organist).
Concertino for piano and orchestra. First time in America, Nov. 28, 1925, New York. Presented by the League of Composers, Serge Koussevitzky conducting.

- HOWE, Walter Edward—Outside the Tent, a symphonic poem. First performance (Ms.), November 24, 1925, Rochester, N. Y. Performed by the Rochester Philharmonic Orchestra, Howard Hanson conducting.
- HOWELLS, Herbert—Puck's Minuet. First time in America, July 24, 1926, Hollywood, Cal. Performed by the Hollywood Bowl Orchestra, Sir Henry Wood conducting.
- IARECKI, Tadeusz De N.—Chimere. First performance, December 4, 1925, Philadelphia. Performed by the Philadelphia Orchestra.
- IBERT, Jacques—Chant de Folie (Song of Madness), for Orchestra and Chorus. First performance, April 23, 1926, Boston. Performed by the Boston Symphony Orchestra.
- Escales. First time in America, October 9, 1925, Boston. Performed by the Boston Symphony Orchestra.
- JACOBI, Frederick—Poet in the Desert. First performance, November 22, 1925, New York. Presented by the Society of the Friends of Music; Lawrence Tibbett, soloist.
- JONGEN, Joseph—Ronde Wallonne. First time in America, November 6, 1925. Performed by the Minneapolis Symphony Orchestra, Henri Verbrugghen, Cond.
- KRENEK, Ernst—Concerto Grosso, No. 2. First time in America, February 25, 1926, New York. Performed by the New York Symphony Orchestra, Otto Klemperer conducting.
- KROEGER, A. C.—S. P. D. S., a symphonic poem. First performance (Ms.), November 24, 1925, Rochester, N. Y. Performed by the Rochester Philharmonic Orchestra, Howard Hanson conducting.
- LABROCA, Mario—String Quartet. First time in America, October 25, 1925. Played by the Lenox String Quartet at League of Composers' Concert.
- LA VIOLETTE, Wesley—In Memoriam Armistice Day, 1919. First performance (Ms.), November 24, 1925, Rochester, N. Y. Performed by the Rochester Philharmonic Orchestra, Howard Hanson conducting.
- LEKEU, Guillaume — Fantaisie Contrapuntique sur un Carmignon Liegeois. First time in America, February 12, 1926, Boston. Performed by the Boston Symphony Orchestra.
- LEPS, Wassili—Loretto. First performance, December 18, 1925, Philadelphia. Performed by the Philadelphia Orchestra.
- LILIENS, Ignacy—Four Beggar's Songs. First time in America, March 1, 1926, New York. Presented at Pro-Musica Concert, Marya Freund, soprano, soloist.
- LOEFFLER, Charles Martin—Canticle of the Sun (for voice and chamber orchestra). First performance, Library of Congress Music Festival, Washington, D. C. October 29, 1925.
- LOURIE, Arthur—Sonata for violin and double bass. First performance, December 27, 1925, New York. Performed at concert of the International Composers' Guild.
- LUENING, Otto C.—Symphonic poem. First performance (Ms.), November 24, 1925, Rochester, N. Y. Performed by the Rochester Philharmonic Orchestra, Howard Hanson conducting.
- LYFORD, Ralph — Castle Agrazant (opera). First official performance, Apr. 29, Cincinnati, Ohio, at the Convention of the Ohio Federated Music Clubs and the Ohio Music Teachers' Association.
- MARSH, Lucille Crews—Symphonic Elegy, To the Unknown Soldier. First performance, July 16, 1926, Hollywood, Cal. Performed by the Hollywood Bowl Orchestra, Emil Oberhoffer conducting.
- MASSENET, Jules—Don Quichotte (opera). Performed for first time by the Metropolitan Opera Company, Apr. 4, 1926. Louis Hasselmans, Cond.; principal roles sung by Feodor Chaliapin, Florence Easton, and Giuseppe de Luca.
- MIASKOWSKY, Nicolas—Symphony No. 5, in D major. First time in America, January 2, 1925, Philadelphia. Performed by the Philadelphia Orchestra.
- MILHAUD, Darius—Sixth Symphony for vocal mixed quartet, oboe and cello. First performance, March 1, 1926, New York. Presented at Pro-Musica Concert. Two Hebrew Folksongs. First time in America, March 1, 1926, New York. Presented at Pro-Musica Concert; soloist, Marya Freund, soprano.
- MOUSSORGSKY, Modest—Setting to Byron's poem, The Destruction of Sen-

- nacherib. First performance, December 33, 1925, New York. Performed by the Schola Cantorum, Kurt Schindler conducting.
- Selections from Khovantchina. First performance, December 23, 1925, New York. Performed by the Schola Cantorum, Kurt Schindler conducting.
- OBERHOFFER, Emil — "The Bowl" March of Homage. First performance, July 17, 1926, Hollywood, Cal. Performed by the Hollywood Bowl Orchestra, conducted by the composer.
- OFFENBACH, Jacques — La Perichole (new version). First time in America, December 21, 1925, New York. Performers: Moscow Art Theatre Musical Studio.
- PROKOFIEFF, Serge—Quintet. First time in America, Nov. 28, 1925, New York. Presented by League of Composers.
- RABAUD, H.—Suite Anglaise. First time in America, November 1, 1925, New York. Performed by the New York Symphony Orchestra, Walter Damrosch, Cond.
- REGER, Max—Trio, Opus 102. First performance in America, November 16, 1925, New York. Played by the New York Trio.
- RESPIGHI, Ottorino — Concerto. First time in America, December 31, 1925, New York. Performed by the New York Philharmonic Orchestra, Willem Mengelberg conducting.
- Old Dances and Airs for the Lute (Second Suite). First time in America, January 15, 1926, Philadelphia. Performed by the Philadelphia Orchestra, the composer conducting.
- Symphonic Poem, The Pines of Rome. First time in New York, Jan. 14, 1926. Performed by the New York Philharmonic Orchestra, Arturo Toscanini, Cond.
- Concerto in the Mixolydian Mode. First time in America, January 15, 1926, Philadelphia. Performed by the Philadelphia Orchestra, Ottorino Respighi, soloist (pianist).
- Overture Belfagor. First time in America, March 7, 1926, New York. Performed by the New York Symphony Orchestra, Otto Klemperer conducting.
- RIETI—Sonata for woodwinds and piano. First time in America, Jan. 24, 1926, New York. Performed at concert of the International Composers' Guild.
- RIMSKY-KORSAKOFF, Nicholas—Scene from the opera, Sadko. First performance, December 23, 1925, New York. Performed by the Schola Cantorum, Kurt Schindler conducting.
- ROENTGEN, Engelbert—Concerto for Violoncello and Orchestra in C minor. First time in America, December 27, 1925, Minneapolis. Performed by the Minneapolis Symphony Orchestra; Engelbert Roentgen, soloist.
- ROGER-DUCASSE, Jean Jules Amable—Sarabande (a symphonic work for orchestra and a choir of wordless voices). First time in America, January 28, 1926, New York. Performed by the New York Philharmonic Orchestra, Arturo Toscanini conducting.
- ROUSSEL, Albert—First Suite from Padmavati. First time in America, March 19, 1926, Boston. Performed by the Boston Symphony Orchestra.
- Serenade for Harp, String Trio, and Flute. First time in America, March 1, 1926, New York. Presented at Pro-Musica Concert; soloist, Marcel Grandjany, harpist.
- ROYCE, Edward—The Fire Bringers, a tone poem. First performance (Ms.), April 23, 1926, Rochester, N. Y. Performed by the Rochester Philharmonic Orchestra, Howard Hanson conducting.
- RUBERTIS, Oreste de—Fior di Lotto, Leggenda Indiana (Mss.). First time in America, March 12, 1926, Los Angeles. Performed by the Los Angeles Philharmonic Orchestra, Walter Henry Rothwell conducting.
- RUDHYAR, Dane—Six Moments for Piano. First performance, December 27, 1925, New York. Performed by Ensemble from the New York Symphony Orchestra, Fritz Reiner conducting, at Concert of the International Composers' Guild.
- RUGGLES, Carl—Portals. First performance in America, Jan. 24, 1926, New York. Performed at concert of the International Composers' Guild by a chamber orchestra composed of Germaine Tailleferre, Carlos Salzedo and a group of New York players, conducted by Eugene Goossens.
- SCHMITT, Florent — Kerob-shal, three songs for tenor and orchestra. First performance, December 27, 1925, New

- York. Performed by Ensemble from The New York Symphony Orchestra, Fritz Reiner conducting, at Concert of International Composers' Guild.
- SCHOENBERG, Arnold—Pierrot Lunaire. First performance, season, 1925-26, Chicago. Performed by quintet from the Chicago Symphony Orchestra with Frederick Stock conducting.
- Quintet for flute, oboe, clarinet, horn and bassoon. First time in America, Mar. 13, 1926, New York. Presented at concert of the League of Composers.
- SIBELIUS, Jan—Symphony No. 6. First time in America, April 23, 1926. Philadelphia. Performed by the Philadelphia Orchestra.
- Symphony No. 7. First time in America, April 3, 1926, Philadelphia. Performed by the Philadelphia Orchestra.
- SMITH, David Stanley—Cathedral Prelude for Organ and Orchestra, Opus 54. First performance, February 21, 1926, New Haven, Conn. Performed by the New Haven Symphony Orchestra, conducted by the composer.
- SPELMAN, Timothy Mather—Assisi: The Great Pardon of St. Francis, No. 4 of the Suite, Saints' Days. First performance, March 26, 1926, Boston. Performed by the Boston Symphony Orchestra.
- STOCK, Frederick A.—Rhapsodie Fantasy for chamber orchestra. First performance, Library of Congress Music Festival, Washington, D. C., October 29, 1925.
- STRAUSS, Richard—Two excerpts from the opera, Intermezzo. First time in America, March 4, 1926. Performed by the New York Philharmonic Orchestra, Wilhelm Furtwaengler conducting.
- STRAVINSKY, Igor—Piano Sonata (composed in 1924). First time in America, October 25, 1925. Played by Nadia Reisenberg at the League of Composers' Concert.
- Les Noces. First time in America, February 14, 1926, New York. Given by the International Composers' Guild, Leopold Stokowski conducting. Soloists: Germaine Tailleferre, Alfredo Casella, Georges Enesco, Carlos Salzedo, pianists; Mme. Cahier, Marguerite Ringo, Richard Hale, Colin O'More, vocalists.
- Le Rossignol (opera). First time in America, March 6, 1926, New York. Given by the Metropolitan Opera Company, Tullio Serafin conducting. Principal artists: Mmes. Talley, Bourskaya, MM. Errolle, Schuetzendorf and Didur.
- TAILLEFERRE, Germaine—Jeux de Plein Air. First performance, March 5, 1926, Boston. Performed by the Boston Symphony Orchestra.
- TANSMAN, Alexander—Sinfonietta (for small orchestra). First time in America, November 13, 1925, Boston. Performed by the Boston Symphony Orchestra.
- TAYLOR, Deems—Symphonic Poem, Jurgen. First performance, November 19, 1925, New York. Performed by the New York Symphony Orchestra, Walter Damrosch, Cond.; soloist, Paul Kochanski, violinist.
- Circus Day. First performance, December 30, 1925, New York. Performed by Paul Whiteman's Orchestra.
- THOMPSON, Randall—Prelude to Edna Millay's Pierrot and Cothernus. First performance (Ms.), November 24, 1925, Rochester, N. Y. Performed by the Rochester Philharmonic Orchestra, Howard Hanson conducting.
- TOCH, Ernest—Dance Suite. First performance, Mar. 13, 1926, New York. Presented at concert of the League of Composers.
- TOMMASINI, Vincenzo—Paesaggi Toscani (Tuscan Landscapes); Rhapsody on Popular Themes. First time in New York, Jan. 28, 1926. Performed by the New York Philharmonic Orchestra, Arturo Toscanini, Cond.
- VAN GROVE, Isaac—The Music Robber. First performance, July 4, 1926, Cincinnati. Presented by the Zoo Opera Company under the direction of Mr. Van Grove.
- VARESE, Edgar—Ameriques. First performance, April 9, 1926, Philadelphia. Performed by the Philadelphia Orchestra.
- VAUGHAN-WILLIAMS, Ralph — Ballet, Old King Cole. First time in America, November 7, 1925, Syracuse. Performed by the Syracuse Symphony Orchestra, Vladimir Shavitch, Cond.
- VIVALDI, Antonio—Concerto, E minor, for string orchestra, edited by Mistovski. First performance, February 12, 1926, Boston. Performed by the Boston Symphony Orchestra.

WALD, Max—Retrospectives; In the Alhambra; Northern Gardens. All first performances, January 15, 1926, Chicago. Performed by the Chicago Symphony Orchestra, Frederick Stock, Cond.

WARNKE, F. M.—Impressions of a Mountain. First performance (Ms.), April 23, 1926, Rochester, N. Y. Performed by the Rochester Philharmonic Orchestra, Howard Hanson conducting.

WELLESZ, Egon—String Quartet, Opus 28, No. 4. First time in America, March 1, 1926, New York. Performed by the Russian String Quartet at Pro Musica Concert.

WETZLER, Hermann Hans—Suite, As You Like It. First time in America, December 13, 1925, New York. Presented by the Society of the Friends of Music.

Visions (Six Symphonic Movements for Orchestra, Op. 12). First time in New York, Dec. 3, 1925. Performed by the New York Philharmonic Orchestra, Willem Mengelberg, Cond.

WHITHORNE, Emerson — Saturday's Child. First performance, Mar. 13, 1926, New York. Performed at concert of the League of Composers, Alexander Smallens conducting.

FESTIVAL ASSOCIATIONS

California

BERKELEY—Berkeley Festival, Dr. Modeste Aloo, Director, University of California.

FRESNO—Raisin Day Festival, Al Joy, Cond., San Joaquin Light and Power Company.

LONG BEACH—Eisteddfod, E. J. Wightman, President, Marine Bank. First Eisteddfod held April 28 to May 1, 1926. Next Eisteddfod to be held April 27, 1927.

LOS ANGELES—California Eisteddfod, James G. Warren, President.

OJAI — The Ojai Valley Festival of Chamber Music, under the patronage of Mrs. Frederic Shurtleff Coolidge and Frank Jefferson Frost, Ojai, P. O. Last Festival held at the Foothills Hotel, April 16-18, 1926. Participants: Anne Thurstfield, Myra Hess, Harold Samuel, Hans Kindler, Little Symphony of New York, London String Quartet, and Chamber Music Society of San Francisco.

PASADENA—Annual Eisteddfod; founded in 1925.

POMONA—Pomona Valley Eisteddfod. Chairman, Ray Howard Chittenden, 1269 North Park Ave.

SAN FRANCISCO—Pacific Saengerfest held August 15 and 16 in Civic Auditorium with Frederick Schiller (festival director), Arthur Luis, and Frederick Brueschweiler conducting the orchestra, soloists, and chorus of 800.

San Francisco Spring Music Festival, Alfred Hertz, Conductor; founded in April, 1924; concerts in Exposition Auditorium. Festival suspended in 1926 but will again take place in spring of 1927.

SANTA MONICA—Musical Festival under the auspices of Bay Cities Music Association, Mrs. Joseph Zuckerman, President, 35 Breeze Ave., Venice; held in Municipal Auditorium, seating 1,500.

SARATOGA—Santa Clara County Blossom Festival, Mrs. L. N. Scott, President; Earl Townner, 149 S. 15th St., San Jose, Conductor; founded in 1899; held in open air amphitheatre seating 10,000; two concerts annually.

Colorado

DENVER—Music Week Festival, given annually under the auspices of the Denver Music Week Association, Freeman H. Talbot, Executive Secretary, 315 Railway Exchange Building; held in City Auditorium, seating 8,000 (cut to theatre capacity of 3,400); approximately five hundred concerts given during Music Week. "The Epic of Colorado," the music for which is being written by Charles Wakefield Cadman, will be given in Music Week of 1927.

District of Columbia

WASHINGTON—Festival of Chamber Music, under the provisions of the "Elizabeth Sprague Coolidge Founda-

tion," held at the Library of Congress. Works performed at last Festival, October 7-9, 1926: Bach's "Brandenburg" Concerto No. 3, for string orchestra; Malipiero's *Ricerari*, and Bloch's *Concerto grosso*, for string orchestra and piano, conducted by Ernest Bloch; Joseph Jongen's String Quartet, Opus 67; Albert Huybrechts' Sonata, for violin and piano (E. S. Coolidge Prize, 1926), and Cesar Franck's String Quartet, played by the Pro-Arte String Quartet of Brussels, and E. Robert Schmitz, pianist; N. Berezowsky's Theme and fantastic variations, opus 7, for clarinet, string quartet, and piano; A. F. Goedicke's Five Russian Folk-songs, for voice, violin, violoncello, and piano, and S. I. Tanieev's Quintet, Opus 30, for strings and piano, played by The Stringwood Ensemble of New York, and Moris Saslawsky, baritone; program played by the Flonzaley Quartet.

American Women Composers' Festival, Mrs. H. H. A. Beach, President; founded in 1925. Chorus and soloists in presentation of works of American Women Composers at last Festival in 1925. Similar program for next Festival in 1927.

Florida

MIAMI—Miami Musical Festival; Cond., H. W. Owens, Y. M. C. A.

ST. PETERSBURG—Festival of States; Chairman, Roy D. Smith, c/o Chamber of Commerce.

Georgia

ATLANTA—Atlanta Music Festival Association; Pres., Wm. Lawson Peel, Citizens' and Southern Bank Building.

SAVANNAH—Savannah Festival; Pres., H. C. Foss, Electric Light and Power Company.

Savannah Interstate Fair; Pres., T. A. Jones, 18 East Broadhoun St.

Idaho

BOISE—Boise Musical Festival; Cond., Fred Boothroyd, 1507 Ridenbough St.

Illinois

BLOOMINGTON — May Festival, Lee MacCauley, Director, Bloomington Public Schools.

CHARLESTON—Teacher's College Music Festival, Fred Koch, Chairman of Committee and Conductor; Ruth Major, Conductor; founded May, 1925; held in College Auditorium.

CICERO—Spring Festival under the auspices of Cicero Board of Education, Rose Sattler, President, 23rd St. at 49th Ave., held in Sokol Slavsky Hall seating 2,500. Last Festival held May 24-25, 1926. Public School children participate.

EVANSTON—Chicago North Shore Musical Festival. Carl D. Kinsey, Business Manager, 64 E. Van Buren St., Chicago. Eighteenth annual Festival given May 24-June 1, 1926. Peter C. Lutkin, Musical Director. Frederick Stock, Orchestral Conductor. Participants: The Chicago Symphony Orchestra, Festival Chorus of 600 singers (augmented to one thousand for some performances); Children's Chorus of 1,500 voices (John W. Beattie, Dir.), and following soloists: Marie Sundelius, Alma Petersen, Vernon Williams, Marie Morrissey, Mark Love, Giovanni Martinelli, Lawrence Tibbett, Mabel Garrison, Boris Saslawsky, Sylvia Lent.

JACKSONVILLE — Illinois Conservatory Festival; Cond., Garnett Hedge, c/o Illinois Conservatory.

JOLIET—May Festival; Cond., E. B. Brockett, Joliet High School. Last Festival held May 2-8. Soloists: Elizabeth Wilson, Doris Rhorbach, Vincent St. John, Rollin Pease. Concerts in High School Auditorium, seating 2,300. 1927 Festival to be given first week in May.

Indiana

BLOOMINGTON — Indiana University May Festival, B. Winfred Merrill, Director, Indiana University School of Music.

Iowa

CEDAR FALLS—May Music Festival under the auspices of Iowa State Teachers College, J. B. Knoepfler, Chairman. Two concerts with a visiting symphony orchestra.

CEDAR RAPIDS—Coe College May Music Festival, Joseph Kitchin, Director.

IOWA CITY—State High School Music Festival, under the auspices of University of Iowa, E. H. Wilcox, Director;

three concerts held in University Armory seating 15,000 and in Auditorium seating 1,600.

MASON CITY—Matinee Musical Club Festival, Earl Elsham, Director, c/o The Stratford Company.

MT. VERNON—May Music Festival (Cornell College), E. H. F. Weis, Chairman of Committee and Conductor, founded in 1899; concerts in Chapel Auditorium 1926 Festival held May 13, 14 and 15.

SIOUX CITY—Morningside Musical Festival, Morningside College, Paul MacCollin, Conductor; established 1923. A four day Festival held the first week in May. Local choral and orchestra concerts with outside soloists; also two performances of Messiah at Christmas time.

United Choirs' Festival; Cond., Willis Fleetwood, Iowa Building.

WATERLOO—Waterloo Spring Music Festival, Dr. J. E. Brinkman, Chairman, 8th floor, L. & J. Bldg.; C. Albert Scholin, Conductor; founded in 1923; held in First Methodist Episcopal Church seating 1,860. Last Festival held April 22-23, 1926; Grieg's Olaf Trygvason, and Mendelssohn's Hymn of Praise were given. Next Festival to be held in April, 1927, at Hippodrome seating 8,000.

Kansas

BALDWIN—Community Music Festival, F. M. Hartley, Secy-Treas.; Frank Marsh, Jr., Conductor; founded in 1923; held in Methodist Church seating 1,000, and College Chapel seating 800. Kansas City Little Symphony and local soloists at 1926 Festival in April.

EMPORIA—All-Kansas Music Festival, Thomas W. Butcher, President; Frank A. Beach, Conductor; founded in May, 1912; concerts in Auditorium of Kansas State Normal School. Elijah performed at last Festival in April, 1926, with Minneapolis Symphony Orchestra. College of Emporia Annual May Music Festival, D. A. Hirschler, Director. Three to five evenings in first week of May in Memorial Chapel, seating 1,000.

HAYS—Music Festival Week, (Kansas State Teachers' College, W. A. Lewis, President); H. E. Malloy, Chairman

Program Committee and Musical Director. Founded in 1918; sixteen concerts in Sheridan Coliseum seating 3,500, and College Auditorium seating 500. Held first week in May. Soloists at 1926 Festival: Luella Melius, Francis Macmillen, Oratorio Quartet (Mrs. Raymond Havens, Arthur Boardman, J. Alfred Casad, Irma Jane Lewis). Mendelssohn's Elijah performed at opening concert and Handel's Messiah at closing concert with Festival Chorus of more than 500 voices and orchestra.

KANSAS CITY—Kansas Music Week, under the auspices of the Board of Education, Bessie Miller, Supervisor of Music; Earl Rosenberg, Director; held in Soldiers and Sailors Memorial Hall. Last Festival held April 5-11, 1926. Public and High School children participate, also the Civic Choral Club. Next Festival to be held immediately following Easter, 1927.

LAWRENCE—Lawrence Music Week Festival under the auspices of the University of Kansas and Lawrence Festival Association, Robt. O. Rankin, 724 Indiana St., President; Donald M. Swarthout, Conductor; founded in 1923; concerts in Robinson Gymnasium, seating 1,550. Last Festival held April 25 to May 1, 1926. Those participating in presentations of Chadwick's Land of Our Hearts, Coleridge-Taylor's Hiawatha's Wedding Feast and Death of Minnehaha included: Mme. Schumann-Heink, Fred Wise, Herbert Gould, Jeannette Vreeland, Minneapolis Symphony Orchestra, Lawrence Choral Union (400 voices), and Kansas University Symphony Orchestra. 1927 Festival will be held April 24-30; Elgar's King Olaf and Handel's Messiah to be performed.

LINDSBORG—Messiah Festival, Dr. Ernst F. Pihlblad, President; Bethany Oratorio Society (chorus of 500 voices), Haggard Brase, Director, with Bethany Symphony, Hjalmar Wetterstrom, Cond.; founded in 1882; concerts in Bethany College Auditorium. Flonzaley Quartet, Claire Dux, Dusolina Giannini, soloists at last Festival.

PITTSBURG—Musical Festival, under the auspices of Kansas State Teachers College, G. W. Trout, S. Broadway, Director; Walter McCray, Conductor; held in College Auditorium seating 2,450. Las

Festival held April 26-30, 1926. Participants: Grace Kerns, Nevada Van Der Veer, Fred Patton, Richard Crooks, Pietro Yon, and Minneapolis Symphony Orchestra. Works performed: Haydn's Creation, and Handel's Messiah. Next Festival to be held April 25-29, 1927. Soloists: Tito Schipa, Helena Marsh, Louis Graveure, Mario Chamlee, Ruth Miller, Frances Nash; Marion Talley in special concert. Works to be given: Handel's Messiah, and one other oratorio.

SALINA—Salina Civic Music Week, L. C. Webb, President; organized in 1921; concerts in Memorial Hall.

WINFIELD—Spring Festival; Cond., H. H. Altwater, 419 Park Street.

Kentucky

BOWLING GREEN—Kentucky State Teacher's College Annual Music Festival, W. B. Hill, President; Franz J. Strahm, Conductor; founded in May, 1911; concerts in Auditorium, State College, seating 2,400. Last Festival held May 6, 7, 8, 1925. No plans for future Festivals.

RICHMOND — Eastern Kentucky State Teachers College; Conductor, John Orr Stewart, Jr., Box 347; held in Gymnasium seating 1,500. Last Festival held May 6-8, 1926. Participants: John Corigliano, Mme. Elsa Arendt, Eastern Madrigal Club, and Male Quartet.

Maine

BIDDEFORD—Annual Spring Festival; one concert in McArthur Auditorium, local choruses. Conductor, W. R. Chapman.

PORTLAND — Portland Public School Festival; Cond., Raymond Crawford, City Hall.

Massachusetts

BOSTON—International Music Festival, under the auspices of the Community Service of Boston and Women's Municipal League. Last Festival (third annual affair to be given) was held at Symphony Hall, February 22, 1926.

FITCHBURG—Fitchburg Choral Festival, Agide Jacchia, Conductor, 250 Huntington Avenue, Boston.

SPRINGFIELD—Springfield Music Festival, Wm. C. Taylor, 168 Bridge St., Secretary; John J. Bishop, Conductor; founded in 1903; concerts in Auditorium. Gounod's Faust presented at last Festival May 14 and 15, 1926. Soloists: Mary Lewis, Leon Rothier, Ernest Davis, Emily Roosevelt, Eugene Frey, Boston Festival Orchestra, and Festival chorus of 350; Marion Talley in recital program. The next Festival will be held in May, 1927.

WORCESTER—Worcester County Music Festival, Hamilton B. Wood, 44 Portland St., President; Albert Stoessel, Conductor; founded in 1858; concerts in Mechanics Hall, seating 1,700. Works performed at the last Festival, held October 6-9, 1926: Verdi's Manzoni Requiem, Brahms' Song of Fate, Debussy's The Blessed Damsel, Monteverdi's Sonata Sopra Santa Maria, Sullivan's Finale from The Gondoliers, Finale of the second act of Aida, Bach's Peasant Cantata, Whithorne's Saturday's Child, Coronation Scene from Mousorgski's Boris. Soloists: Sophie Braslau, Helen Traubel, Ethyl Hayden, Doris Doe, Mina Hagar, Charles Hackett, Wendell Hart.

Michigan

ANN ARBOR—Ann Arbor May Festival, University School of Music, Earl V. Moore, Musical Director; founded 1893. Last Festival held in May, 1926. Soloists: Chicago Symphony Orchestra, Louise Homer, Marie Sundelius, Jeanne Laval, Theodore Harrison, Thelma Lewis, Albert Spalding, Mischa Levitzki, Florence Austral, Richard Bonelli, Richard Crooks, Augusta Lenska, Jas. Wolfe, Barre Hill. Next Festival to take place about the middle of May, 1927, with the Chicago Symphony Orchestra, the Choral Union, the Children's Festival Choir, and soloists yet to be determined.

FLINT—Music Week and Spring Festival under the direction of Flint Music Week Committee, Fenton McCreery, 526 Beach St., President. Wm. W. Norton, Conductor. Concerts in High School Auditorium, seating 900. Elijah performed by Community Chorus and Flint Symphony Orchestra at 1926 Festival.

MOUNT PLEASANT—Mount Pleasant Music Festival, under auspices of State Teachers College; J. Harold Powers, President and Conductor; founded in May, 1904; annual concerts in State Teachers Auditorium, seating 1,600. Festival suspended in 1926; will take place in 1927.

PONTIAC—May Festival; Cond., Harry Quale.

SAULT STE. MARIE—May Music Festival, under the auspices of the high school music department; James L. Buckborough, Chairman, 631 Cedar Street; held in the high school auditorium seating 1,400; last Festival held in May, 1926.

Minnesota

MINNEAPOLIS — Minneapolis Music Week, observed annually under the auspices of the Civic Music League; Elsa Henke, Secretary, 49 So. Eighth Street; last Festival held March 21-27, 1926.

MOORHEAD — Arts Festival, Maude Hayes, Chairman, Eighth Street South; concerts in Weld Hall seating 1,000. Participants in last Festival held May 17, 18, 19: Little Symphony Orchestra, Georges Barrere, Conductor, and four soloists. New Earth by Hadley performed; next Festival to be held the first week in May, 1927.

Missouri

COLUMBIA—Spring Music Festival, University of Missouri; Chmn., James T. Quarles, Lathrop Hall; given annually; concerts in Jesse Hall Auditorium, seating 1,100. Last Festival held May 3. Soloists engaged for 1927 Festival: Francis Macmillen, Luella Melius, Minneapolis Symphony Orchestra, Kansas City Symphony Orchestra.

ST. JOSEPH—St. Joseph Music Festival, Henry Krug, Jr., President; Mrs. F. H. Hill, Bus. Mgr.; Sarah K. White, Conductor; founded in 1916; concerts in City Auditorium. Last Festival given on April 27 and 28, 1926, with Minneapolis Symphony Orchestra.

Nebraska

LINCOLN—Spring Festival; given annually during April or May; Cond., Parvin Witte, Nebraska Wesleyan University.

New Hampshire

KEENE—Keene Music Festival, Chester B. Jordan, President; George Sawyer Dunham, Conductor; founded in 1901; concerts in City Hall, seating 1,000. Last Festival held May 19-21, 1926, with the following soloists: Lawrence Tibbett, Claire Maentz, Marjorie Boutelle, Dorothy George, Rose Zulalian, Joseph Lautner, William Simmons, Walter Kidder, assisted by the Keene Chorus Club, and the Boston Orchestral Players. Ponchielli's La Gioconda and artist concerts were given. The next annual Festival is announced for the third week of May, 1927.

New Jersey

FLEMINGTON—Choir School Festival under auspices of the chorus of alumni of the Flemington Choir School; Elizabeth V. F. Vosseller, Chairman, 110 Main Street; Festival is held at Palace Theatre seating 750 and at the Presbyterian Church seating 1,000.

NEWARK—Newark Music Festival Association, Spaulding Frazer, President; C. Mortimer Wiske, Conductor; founded in 1915; concerts in Salaam Temple; given annually in May.

ORANGE—Spring Music Festival; Cond., Clarence Wills, Supervisor of Music, Public Schools.

New York

BUFFALO—National American Music Festival, A. A. van der Mark, founder and director; founded in 1915. Local choruses and Buffalo Symphony Orchestra give the concerts.

PLATTSBURGH—Clinton County May Music Festival, Charles F. Hudson, Conductor; given under the auspices of the May Music Festival Association, G. M. Elmendorf, Chairman; founded in 1920; last Festival held May 17-22 in the high school auditorium seating 350; 1927 Festival planned.

POTSDAM—Potsdam Music Festival, Franklin H. Bishop, Conductor; founded in 1865; concerts in State Normal School. Last Festival held in May, 1926.

UTICA—Utica Eisteddfod, Cymreigyddion Society, John P. Williams, 130 Addington Pl., President; John S. Jones, Eisteddfod Manager; founded in 1858. Last Eisteddfod held December 31, 1925, and January 1, 1926. Next Eisteddfod to be held May 13-14, 1927. \$4,000 in prizes will be offered to competing choruses.

WATERTOWN—May Music Week, Mrs. A. F. Lansing, Chairman, 140 Ten Eyke Street.

WHITE PLAINS—Westchester County Music Festival, Mrs. Eugene Meyer, President; Morris Gabriel Williams, Conductor; founded 1925; concerts held in open on plaza at Kensico Dam, Valhalla. Participants at last Festival held May 20-22, 1926: Dusolina Giannini, Marie Montana, Norman Jolliffe, Festival Chorus of 2,000 and orchestra of players from the New York Philharmonic, New York Symphony, and Metropolitan Opera.

North Carolina

ASHEVILLE—Asheville Music Festival, auspices Asheville Music Festival Association, Inc., Mrs. O. C. Hamilton, President; founded in 1920. Given annually in August. 1926 Festival, held August 9-14, given over to a week of performances by the San Carlo Opera Company in City Auditorium, seating 1,800.

CHARLOTTE—Music Festival, founded 1916; last Festival held May, 1919, in City Auditorium seating 2,000. Festivals temporarily suspended because of no available hall. New City Auditorium and a new Masonic Hall to be built next year. Festivals then to be resumed.

CHAPEL HILL—Summer Music Festival, founded in 1910; given annually under the auspices of the University of North Carolina summer session. President and Conductor, Paul J. Weaver. Concerts given in Memorial Hall, seating 2,000. No Festival in 1926.

North Dakota

FARGO—North Dakota Federation of Music Clubs Festival; founded in 1922; Festivals held biennially, last one being March 3, 4, 5, 1926, in the High School

auditorium seating 1,000; Prof. A. J. Stephens, Conductor. 1928 Festival planned.

Ohio

CINCINNATI—Cincinnati May Musical Festival, Geo. F. Dana, Acting President; Frank van der Stucken, Conductor; founded in 1873, concerts in Music Hall every two years. Soloists engaged prior to August for next Festival (May 3-7, 1927): Florence Austral, Edward Johnson. St. Francis of Assisi and the Missa Solemnis of Beethoven amongst works to be performed.

Mozart Operatic Festival held for the first time on May 6, 7, and 8, 1926, William Wade Hinshaw, Director. Don Giovanni, Così Fan Tutte, and the Marriage of Figaro were produced. Participants: Wm. Wade Hinshaw Opera Company.

COLUMBUS—Spring Festival; Cond., Earl Hopkins, 99 Sixteenth Avenue.

DAYTON—Spring Musical Festival, Louis Lott, Chairman; Nikolai Sokoloff, Conductor; founded in 1923; concerts in Memorial Hall. Cleveland Symphony Orchestra and combined Dayton Choirs participants in last Festival, held April 27, 28, 1926.

ELYRIA—Music Festival under the auspices of the public schools, Lorena Tomson, Chairman, Bridge Street; last Festival held during National Music Week in High School auditorium seating 1,000; no Festival will be given in 1927.

GRANVILLE—Granville Festival Association, Mrs. John Sutphen Jones, Bryn Du Farm, President; K. H. Eschman, Conductor; founded in 1905; concerts in Swasey Chapel and Denison Gymnasium, seating 1,500. Following participated in productions of Bizet's Carmen (concert form) at the last Festival held May 22, 1926: Lorna Doone Jaxon, Giuseppe Martino-Rossi, Oliver Stuart, Reba Jury. Next Festival will be given in May, 1927, in addition to annual performance of Messiah to be given December 11 and 12, 1926.

OVERLIN—Spring Festival of the Oberlin Musical Union; Charles W. Savage, President; George Whitfield Andrews, Conductor; founded in 1860; concerts held in Finney Chapel, Oberlin College,

seating 1,700. Last Festival held May 13, 1926, with Norman Jolliffe, soloist.

SPRINGFIELD—May Festival; Cond., G. R. Humberger, 368 East Cecil Street.

TOLEDO—High School Festival; given annually in May for three days; Cond., Clarence Ball, 662 Islington St.; concerts in Coliseum, seating 3,000. Last Festival held May 12-13-14. Program for 1927 Festival includes a band concert, orchestra concert, and production of *Car-men*.

WOOSTER—Spring Music Festival held annually under the auspices of the Wooster Conservatory of Music, the Wooster Oratorio Society, and assisted by the Cleveland Orchestra; Guy Richard, Chairman; founded 1900; last Festival held on April 29, 1926, at College Chapel seating 900. Aida performed with cast including Ernest Davis, Margery Maxwell, Hope T. Ford, Charles Marceau, and Rollin Pease. Neill Odell Rowe, Conductor.

YOUNGSTOWN—Youngstown Eisteddfod Association, David J. Evans, President; Wm. E. Lewis, c/o The Vindicator, Secretary. Given annually in Rayen Wood Auditorium, seating 3,000. Choruses from Cleveland, Toronto, Can.; Wilkesbarre, Pa., and Pittsburgh competed at last Eisteddfod held June 13 and 14, 1926. Orpheus Choir of Cleveland, winner of first prize in National Eisteddfod of Wales, announced to compete at 1927 Eisteddfod. Prize of \$1,000 offered.

Pennsylvania

BETHLEHEM—Bach Festival, Charles M. Schwab, Honorary President; Mrs. R. P. Linderman, President; J. Fred Wolle, Conductor; founded May 27, 1900; concerts in Packer Memorial Church, Lehigh University. Seven Bach Cantatas, the motet *Sing Ye to the Lord*, and the Mass in B Minor were performed by the Bach Choir at last Festival on May 14 and 15, 1926. 1927 Festival, May 13-14.

COATESVILLE—High School Song Festival, F. Russell Shenton, Chairman, 587 Chestnut Street; held first week in May.

CONNEAUT LAKE PARK—Grand Festival of Music held annually at the Temple of Music; last Festival held July 17-25. Chairman, Lee Hess Barnes, Mead-

ville, Pa. Participants: Frank Cuthbert, Grace Kerns, Florence Mulford, Arthur Kraft, Franklin Cannon, Harvey Gaul, Edgar Stillman Kelly, Samuel Ljungkvist, Arcadie Birkenholz, the Rochester Philharmonic Orchestra, and the Rochester Opera Company.

PHILADELPHIA—Philadelphia Music Festival, given under auspices of the Philadelphia Music League, 1437 Spruce St.; Mrs. Fred'k. W. Abbott, Pres.; Helen Pulaski Innes, Bus. Mgr.; founded in 1924. Last Festival held June 24 and 27, 1926, in Municipal Stadium, seating 100,000, at Sesquicentennial Exposition. Bruce A. Carey, Cond. Festival chorus of 5,000.

PITTSBURGH—Pittsburgh Public School Music Festival, Dr. Frank Leavitt, President; Will Earhart, 725 Fulton Bldg., Conductor; founded in 1913; concerts in Syria Mosque. Local orchestra and soloists at last Festival held May 13-14, 1926.

Rhode Island

PROVIDENCE—Community Festivals given free to the public by Stephen O. Metcalf; John B. Archer, Cond., Providence Festival Chorus; Festival held in June at the Benedict Memorial to Music and in December at the Albee Theatre.

South Carolina

CHARLESTON—Music Festival held annually under the auspices of the Chamber of Commerce; J. Robertson Paul, President, 147-49 Meeting Street; last Festival held April 19, 20, 21 at the Academy of Music seating 700. Local soloists, choruses, band, and orchestra.

ROCK HILL—Winthrop College Music Festival, Dr. David Bancroft Johnson, President, Winthrop College; Nancy G. Campbell, Conductor; founded December 9, 1924; concerts in college auditorium.

SPARTANBURG—Spartanburg Music Festival Association, Frederick W. Wodell, Director. Given annually in May.

South Dakota

VERMILLION—Annual May Festival (3 concerts) under the auspices of the University of South Dakota. W. R. Colton, 111 Pine St., Cond. Concerts in Uni-

versity Auditorium, seating 2,250. Last Festival held May 4, 5, 6, 1926. Soloists: Max Rosen, Leo Kucinsky.

Texas

AMARILLO—Panhandle Music Festival, direction of Emil F. Myers; founded in 1914; given annually. Last Festival held April 5-9, 1926, in Auditorium seating 2,600. Soloists: Allen McQuhae, Francis Macmillen, Maria Kurenko, Tipica Orchestra, Reinald Werrenrath. Engaged for 1927 Festival: Chicago Operatic Trio, Cecil Arden, S. Stojowski.

BEAUMONT—Annual Music Week Festival, founded in 1922; President, N. P. Erwin; Conductors, Mrs. Lena Milan, Gladys Harned. Concerts held in Kyle Opera House, City Auditorium, First Methodist Church. Programs by well-known visiting orchestras and soloists.

CLARENDON—May Festival given annually under the auspices of the Clarendon College School of Fine Arts; G. C. Morris, Chairman; last Festival held May 3, 4, 5 at the college auditorium seating 1,000.

Vermont

BARRE—Barre Festival under the auspices of the Vermont Festival Associa-

tion, Howard H. Reid, President; Vernon Archibald, Director; founded in 1926; concerts in Barre Opera House; Festival held May 25, 26, 27. Participants: the Festival Chorus and the following soloists: Marie Roemaet-Rosanoff, Carrie Devoe, Dorothy Bergfels, Alfredo Oswald, Gladys Gale, Bertha Ball-Archibald, John Brierney (boy soprano from St. Thomas' Church, New York), Vicente Ballester, Mabel Corlew, Ethel Moorhead, Lewis James, Wilfred Glenn, and the New York String Quartet. Festival to be continued annually.

Washington

CHEHALIS—Lewis County Music Festival held annually under the auspices of the Lewis County Superintendents and Principals Association; G. H. Tucker, President; last Festival given March 12 and 20 in the William West Memorial Hall seating 1,000.

WENATCHEE—Apple Blossom Festival given under the auspices of the Chamber of Commerce; the last Festival held on April 30, 1926, outdoors; arranged for seating capacity of 5,000. Robin Hood performed; Scott Prowell, Conductor.

YAKIMA—May Festival; Cond., C. E. Keeler, 1507 West Yakima Avenue.



REPRESENTATIVE MUSIC CONSERVATORIES, AND UNIVERSITY AND COLLEGE MUSIC DEPTS.

Alabama

ATHENS—Dept. of Music, Athens College for Women; founded 1843. Partially endowed; not conducted for profit; recognized by State Board of Education, State University, Alabama Assn. of Colleges, So. Assn. of Women's Colleges, General Board of Education of the M. E. Church South. Director of Music, Frank M. Church.

BIRMINGHAM—Birmingham Conservatory of Music. Unendowed; recognized by State Board of Education, State University. Director, Edna Gockel Gussen. Dept. heads: Piano, Organ, Theory and Composition, Edna Gockel Gussen; Violin, C. R. Klenk; Voice, Ruth Y. Chandler. Holds summer session.

FLORENCE—Dept. of Music, State Normal School; founded 1874. Supported by State, recognized by State Board of Education. Pauline E. Phillips, Director of Music and teacher of Voice and Public School Music.

MONTGOMERY—Dept. of Music, School of Fine Arts, Woman's College of Alabama; founded 1909. Unendowed at present, but \$500,000 endowment fund partially subscribed. Not organized for profit; recognized by State Board of Education. Dean, Lily B. Gill; Director of Music, Anthony Stankowitch. Dept. heads: Piano, Theory and Composition, Anthony Stankowitch; Organ, J. E. W. Lord; Violin, Paul Verpoest; Voice, Ruth Morgan; School Music, Ruth Hightower; Art, Mrs. W. W. Rivers; Expression, Mittie Harris.

Arizona

PHOENIX—School of Allied Arts; founded in 1923. Unendowed; not conducted for profit; recognized by College

of Music, Univ. of So. California. Director of Music, Maude Pratt Cate. Dept. heads: Piano, Maude Pratt Cate; Organ, Alvin Thomas; Violin, Lew Keyzer; Voice, Walter Olney; Theory and Composition, School Music, Mrs. Luther Steward; Hawaiian Guitar and Wood Wind, Jesse Sedberry; Art, David Swing; Expression, Catherine W. McCluskey; Band Instruments, Carl Hoyer.

TUCSON—Dept. of Music, University of Arizona; founded 1890. Not conducted for profit; Dept. of State University; recognized by State Board of Education and classed A 1 by Association of American Universities. Director of Music, Charles Fletcher Rogers. Dept. heads: Piano, Julia Rebeil; Voice, Charles F. Rogers; Theory and Composition, William Vogel (acting head); Dance, Organ Violin, and School Music heads to be elected; University Band and University Orchestra, Guy Tufford, Dir.; University Oratorio (Society of 200), C. F. Rogers, Dir.

Arkansas

ARKADELPHIA—Henderson-Brown Conservatory of Music (Dept of College). Endowed; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges. Director of Music, Frederick Harwood. Dept. heads: Violin, Mrs. Frederick Harwood; Voice, Miss Lelia Wheeler; Piano, Theory and Composition, Frederick Harwood.

CONWAY—Dept. of Music, Central College; founded 1802. Unendowed; not conducted for profit; recognized by State Board of Education, State University, and North Central Association of Colleges. Director of Music, W. L. Thickstun. Dept. heads: Piano, Organ, The-

ory and Composition, W. L. Thickstun; Violin, Charles Preisler; Voice, Ida G. Miller. College holds summer session for music only.

FAYETTEVILLE—Dept. of Music, University of Arkansas; founded 1869. Unendowed; recognized by State Board of Education, Dept. of State University. Director of Music, Henry D. Tovey. Dept. heads: Piano, H. Tovey; Organ, Mildred Gillispie; Violin, Mrs. L. Powell; Voice, Harry Shulz; Theory and Composition, L. Powell. Holds summer session.

California

BERKELEY—Dept. of Music, University of California; founded 1912. Not conducted for profit; Dept. of State University; recognized by State Board of Education. Dir. of Music, Dr. Modeste Alloo; Edward G. Stricklen, associate professor of Music; Glen Haydon, general instructor in music; Elizabeth S. Brown, lecturer in music.

CLAREMONT—Dept. of Music, Pomona College; founded 1887. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Ralph H. Lyman. Dept. heads: Piano, Everett S. Olive; Organ, Joseph C. Clokey; Violin, Ralph R. Unache; Voice, Ralph H. Lyman; Theory and Composition, Walter A. Allen; School Music, Earl Blakeslee.

LOS ANGELES—College of Music, University of Southern California; founded 1885. Affiliated with University; recognized by State Board of Education, State University, and all Class A colleges and universities. Dean of Music, W. F. Skeele. Dept. heads: Piano, Max Van Lewen Swarthout; Organ, W. F. Skeele; Violin, Davol Sanders; Theory and Composition, Julia Howell; School Music, Prof. Arnold Wagner.

OAKLAND—Dept. of Music, Mills College; founded 1865. Endowed; not conducted for profit; recognized by State Board of Education, State University, American Association of University Women, Association of American Colleges, Association of American Universities. Director of Music, Luther Brusie Marchant. No Dept. heads. Full professors and associates.

REDLANDS—Dept. of Music, College of Fine Arts, University of Redlands; founded 1909. Endowed; not conducted for profit; approved by State Board of Education and all recognized universities. Director of Music, Chas. H. Marsh. Dept. heads: Violin, Joseph Zoellner, Sr.; Voice, W. B. Olds; Piano, Organ, Theory and Composition, Chas. H. Marsh; School Music, Annette Cartledge.

SAN FRANCISCO—San Francisco Conservatory of Music. Artistic Director, Ernest Bloch; Assistant Directors, Ada Clement, Lillian Hodghead.

De Vally Opera Institute, founded 1919. Affiliated with University of California Extension Division; recognized by State Board of Education, State University, and Pacific Coast Academy of Teachers of Singing. Director, Antoine de Vally; Teacher Piano and Theory, Sally Osborn; Voice, Antoine de Vally. Opera and languages also included in curriculum.

Master School of Musical Arts. Director, Lazar S. Samoiloff.

SAN JOSE—Dept. of Music, State Teachers College. Unendowed; not conducted for profit; recognized by State Board of Education, State University, and all Western Universities. Director of Music, Earl Towner. Dept. heads: Piano, Mary Lichthardt; Violin, Miles Dresskell; Voice, Alma Williams; Theory and Composition, Earl Towner; School Music, Mrs. Ethel Mitchell; 'Cello, Mr. Kalas.

STOCKTON—College of Pacific Conservatory of Music, founded 1878. Not conducted for profit; Dept. of College; recognized by State Board of Education, State University, and all colleges and Universities in California. Director of Music, Charles M. Dennis. Dept. heads: Piano, Organ, Allan Bacon; Violin, Glen Halik; Voice, Nella Rogers; Theory and Composition, Jules F. Moulet; School Music, Charles M. Dennis.

Colorado

COLORADO SPRINGS—Colorado College School of Music, founded 1884. Unendowed. Affiliated with Colorado College; not conducted for profit. Recognized by the Juilliard Foundation and other approved institutions. Director of Music, (Dean) E. D. Hale. Dept.

heads: Organ, Samuel Jessop; Violin, Edwin Dietrich; Voice, Fannie Aiken Tucker; Piano and Theory and Composition, E. D. Hale; School Music, Myrtle M. Bridges; Primary Piano and Theory; Emelie Reutlinger.

DENVER—Denver College of Music, founded 1920. Endowed; not conducted for profit; academic affiliation with Denver University; recognized by State Board of Education and approved colleges and universities all over the country. Director of Music, Dr. Edwin J. Stringham. Dept. heads: Piano, Francis Hendriks, Mus. M.; Organ, Karl O. Staps, R. A. M.; Violin, Henry Trustman Ginsburg, Mus. B.; Voice, Elwin J. Smith, B. S., Mus. B. (Acting head, Earl Alexander); Theory and Composition, Dean Stringham and Wayne C. Hedges, Mus. B.; School Music, John C. Kendel, Mus. M.; Dance, Rubye Flanders. Other subjects offered: Orchestral and Band Instruments, 'Cello, Vocal Pedagogy, John C. Wilcox, Mus. M.

FORT COLLINS—Conservatory of Music, State Agricultural College, founded 1907. Unendowed; Dept. of College; not conducted for profit; recognized by State Board of Education, State University, and all approved universities. Director of Music, Alexander Emslie. Dept. heads: Piano, Mrs. Alexander Emslie; Violin, Theory and Composition, Prof. Clarence James; Voice, School Music, Alexander Emslie; Dramatic Art, Helen Alpert; Cornet, Dr. W. H. Feldman.

GREELEY—Dept. of Music, Colorado State Teachers College; founded 1897. Supported by State; not conducted for profit; recognized by State Board of Education, and North Central Association of Colleges and Universities. Director of Music, J. DeForest Cline. Dept. heads: Piano, Organ, J. Elbert Chadwick; Violin, Lucy Delbridge, J. J. Thomas; Voice, J. DeForest Cline; School Music, E. E. Mohr; Theory and Composition, J. J. Thomas; 'Cello, L. E. Opp; Oboe and Reeds, Mrs. Opp; Brass, J. J. Thomas.

Connecticut

NEW HAVEN—Yale School of Music, founded 1894. Endowed in part; not conducted for profit; a School of Yale University; recognized by State Board of Education and all approved institutions.

Dean, David Stanley Smith. Dept. heads: Piano, Asst. Professor Stanley Knight; Organ, Prof. Harry B. Jepson; Violin, Hugo Kortschak; 'Cello, Emmeran Stoeber; Voice, L. Frederic Pease; Theory and Composition, Dean David Stanley Smith; History of Music, Asst. Prof. Bruce Simonds.

District of Columbia

WASHINGTON—Washington College of Music, Inc.; founded 1904. Unendowed; not affiliated with college or University; recognized by State Board of Education, George Washington University, Georgetown University, and other approved institutions. President and Director of Music, C. E. Christiani. Dept. heads: Piano, Weldon Carter; Organ, Lewis Atwater; Violin, Dr. C. E. Christiani; Voice, Hugh Roland Roberts; Theory and Composition, W. G. Owst; School Music, Dr. Edwin N. C. Barnes.

Florida

DE FUNIAK SPRINGS—Palmer College Dept. of Music, founded 1907. Unendowed; recognized by State Board of Education, State University, and Southern Association of Colleges and Universities. Director of Music, Margery Glasgow; Dept. heads, Piano and Organ, Margery Glasgow; Voice and Violin, Nelle Britt; Theory and Composition, Margery Glasgow.

JACKSONVILLE—Jacksonville College of Music, founded 1923. Unendowed; affiliated with no other institution; accredited by County Supervisor of Music. Directors, Geo. Orner and Lyman P. Prior. Dept. heads: Piano, Grady Cox; Organ, E. G. Pattishall; Violin, George Orner; Voice, Theory and Composition, Lyman P. Prior; School Music, Rosalea Lancaster; Dance, Fay Evans. Other subjects offered; Fretted instruments, all orchestral instruments, dramatic arts, expression. Holds summer session.

MIAMI—Miami Conservatory, founded 1921. Unendowed; became affiliated with Miami University beginning October, 1926; recognized by State Board of Education and State University. Director of Music, Bertha Foster. Dept. heads: Piano, Earle Chester-Smith, Organ, Theory and Composition, Bertha Foster; Violin,

Arnold Volpe; Voice, Elise Graziana; Dance, Louise Sterling Shelley; Art, Ewing Woodward; Expression, Luella Drake Sowers; Public School Music, May K. Brigel. Holds summer session.

Dept. of Music, Miami University, established 1903. Unendowed; not conducted for profit; recognized by State Board of Education, State University, North Central Association of Colleges. Director of Music, A. W. Martin. Dept. heads: Piano, Organ, Everett K. Foster; Violin, Theory and Composition, Roy A. Williams; Voice, A. W. Martin; School Music, Ruth T. Johnson. Holds summer session.

TALLAHASSEE—Dept. of Music, Florida State College for Women, founded in 1857 (reorganized in 1905). Supported by State appropriations; not conducted for profit; recognized by State Board of Education; State University, National Association of American Colleges, and Southern Association of Colleges. Dean of Music, Ella Scoble Opperman. Dept. heads: Piano, Organ, Ella S. Opperman; Violin, Clara Farington-Edmondson; Voice, Etta Robertson; Theory and Composition, Margaret Dow; School Music, Zadie L. Phipps; Physical Education, Katherine Montgomery; Cello, Louise Glover; Orchestra, Ethel M. Tripp; Piano Normal Methods, Mary Reeder.

Georgia

ATLANTA—Atlanta Conservatory of Music, founded 1907. Unendowed; not affiliated with a College or University; recognized by State Board of Education and State University. Director of Music, Georg Lindner. Dept. heads: Piano, Lionel Levinson-Sinclair; Organ, Eda Bartholomew; Violin, Theory and Composition, Georg Lindner; Voice, School Music, Mary Lansing; Expression, Sarah P. Bowden.

ATHENS—Dept of Music, Lucy Cobb Institute, founded 1858. Unendowed; not affiliated with a College or University; recognized by State Board of Education, State University, and Southern Association of Colleges. Director of Music, Hugh Hodgson. Dept. heads: Piano, Organ, Theory and Composition, Hugh

Hodgson; Violin, Gretchen Gallagher Morris; Voice, to be elected. Glee Club, Chorus Training and History of Music and Art also offered.

GAINESVILLE—Brenau College Conservatory.

MACON—Wesleyan Conservatory of Music; founded 1836. Endowed; affiliated with Wesleyan College; recognized by State Board of Education, State University, Association of Colleges and Secondary Schools in the United States, American Association of University Women, American Association of Colleges, Southern Association of Colleges. Dept. heads: Piano, Joseph Maerz; Organ, Louise Titcomb, F. A. G. O.; Violin, Glenn Priest Maerz; Voice, Edgar Howerton; Theory and Composition, William S. Bailly, F. A. G. O.; School Music, Fanny Ogden.

ROME—Dept. of Music, Shorter College, founded 1873. Privately endowed; not conducted for profit; recognized by State Board of Education, State University, Southern Association of Colleges and Secondary Schools, Association of American Colleges. Director of Music, Arthur S. Talmadge. Dept. heads: Piano, Unnie Christine Ramsey; Organ, Theory and Composition, Wilbur H. Rowand; Violin, Arthur S. Talmadge; Voice, Arnold E. Putman.

Idaho

BOISE—Boise Academy of Music, founded 1920. Unendowed; private institution; recognized by State Board of Education and State University. Director of Music, Oliver C. Jones. Dept. heads: Piano, Organ, Theory and Composition, Oliver C. Jones; Violin, Golden D. Johnson; Voice, Ralph H. Zercher.

LEWISTON—Dept. of Music, State Normal. Not organized for profit; recognized by State Board of Education. Director of Music, Mrs. Clella L. Perkins. Holds summer session.

MOSCOW—Dept. of Music, University of Idaho. Dept. of State University; not conducted for profit; recognized by State Board of Education. Director of Music, Edwin Orlo Bangs. No Dept. heads.

Illinois

BLOOMINGTON—College of Music, Illinois Wesleyan University, founded 1876. Unendowed; not conducted for profit; Dept. of the University; recognized by State Board of Education, State University, Juilliard Musical Foundation, and Presser Foundation. Director of Music, Arthur E. Westbrook. Dept. heads: Piano, Edmund Munger; Organ, Vera Pearl Kemp; Violin, William Kritch; Voice, Arnold L. Lovejoy; Theory and Composition, Bessie Louise Smith; School Music, Lucille Ross.

CHICAGO—American Conservatory of Music, founded 1886. Private institution; unendowed; recognized by State Board of Education and State University. President and Director, John J. Hattstaedt. Dept. Instructors: Piano, Henriot Levy, Allen Spencer, Silvio Scionti; Organ, Wilhelm Middleschulte, Frank Van Dusen; Violin, Jacques Gordon, Herbert Butler; Voice, Karleton Hackett; Theory and Composition, Adolf Weidig, Arthur Olaf Anderson; School Music, O. E. Robinson; Dance, Louise K. Willhour; Art, Walton Pyre.

Bush Conservatory, founded 1902. Unendowed; not conducted for profit; recognized by State Board of Education, State University. President and Director, Edgar A. Nelson. Dept. Heads: Piano, Alfred Blumen; Organ, Arthur Dunham; Violin, R. Czerwonky; Voice, Poul Bai; Theory and Composition, Edgar Brazelton; School Music, L. Votow; Dance, C. S. Niel; Stage Arts, Elias Day.

Chicago Musical College, founded 1867. President, Herbert Witherspoon. No Dept. heads; full professors and associates and assistants. Holds summer Master Classes.

Cicero Conservatory of Music. Director, A. E. Boos.

Columbia School of Music, founded 1901. Unendowed; private institution; recognized by State Board of Education and State University. Director of Music, Clare Osborne Reed. Subjects offered: Piano, Organ, Violin, Voice, Theory and Composition, School Music, Expression.

Gunn School of Music & Dramatic Art, founded 1922. Unen-

dowed; recognized by State Board of Education, State University, Chicago School Board of Education. Director, Glenn Dillard Gunn.

The Maurice Rosenfeld Piano School, founded 1916. Unendowed; private institution; recognized by State Board of Education. Director, Maurice Rosenfeld. Dept. heads: Piano, Maurice Rosenfeld; Theory and Composition, Paul Held; Voice, Adolf Muhlmann. Summer session also.

Sherwood Music School, founded 1897. Unendowed. Recognized by State Board of Education, State University. Pres., Miss Georgia Kober; Director of Music, Walter Keller. No. Dept. heads.

Ziegfeld Musical College, founded 1916. Director, Edith E. Ziegfeld. Dept. heads: Piano, Rexford Kys; Organ, Anna May Dahl; Violin, W. Harold Simons; Voice, Maurice Conklin; Theory and Composition, Vera Mary Talbot; Dance, Baker; Expression, Lu Eva Gage.

DECATUR—Milliken Conservatory of Music, founded 1912. Director, W. St. Clare Minturn. Holds summer session.

EVANSTON—School of Music, Northwestern University; founded 1895. Unendowed; not conducted for profit; recognized by all accrediting institutions. Director of Music, Peter C. Lutkin. Dept. heads: Piano, Arne Oldberg; Organ, Stanley Martin; Violin, Harold E. Knapp; Voice, Loyal Phillips Shawe; Theory and Composition, Carl M. Beecher; School Music, John W. Beattie; Church and Choral Music, Peter C. Lutkin. Holds summer session.

GALESBURG—Knox Conservatory of Music, founded 1883. Unendowed; Dept. of College; not conducted for profit; recognized by State Board of Education, State University, and generally approved by Music Schools, Conservatories, and Universities throughout the country. Director, Wm. F. Bentley. Dept. heads: Piano, Blanche M. Boulton; Organ, James MacC. Weddell; Violin, Bernice Winchester; Voice, Wm. F. Bentley; Theory and Composition, John Winter Thompson; School Music, M. Glaze Strong.

Lombard College School of Music, founded 1851 (Music School entirely reorganized in 1924). Regular department of the College; recognized by State Board of Education, State University, American Association of Colleges, and North Central Association of Colleges and Secondary Schools. Director of Music, L. B. Murdock. Dept. heads: Piano, Theory and Composition, L. B. Murdock; Organ, Pearl Williamson; Violin, Lorraine Lindoft; Voice, Cardon V. Burnham; School Music, J. Glaze Strong; Dance, Margaret M. Stookey.

JACKSONVILLE—College of Music, Illinois Woman's College, founded 1846. Endowed; regular department of the College; not conducted for profit; recognized by State Board of Education, State University, Society American Colleges and Universities, and all college standardizing agencies. Director of Music, Henry Ward Pearson. Dept. heads: Piano, Organ, Henry Ward Pearson; Violin, Harry A. Welcome; Voice, Meribah Moore; Theory and Composition, Lulu D. Hay; School Music, Edna Wardaugh; Dance, Eloise Thurston.

Illinois Conservatory of Music, Illinois College, established 1871. Director of Music, Wm. Kraupner. Dept. heads: Piano, Wm. Kraupner; Voice, Mrs. Helen Brown Read; Violin, Leopold Schwing.

Dept. of Music, Illinois School for the Blind. Director, Mrs. Helen MacDougall James.

LAKE FOREST—Lake Forest School of Music. Unendowed; not conducted for profit. Department Heads: Piano, Marta Milinowski; Violin, Clarence Evans; Voice, Helen Fouts Cahoon; Cello, Hans Hess; Harp, Ruth Bletsch.

PEORIA—Bradley Conservatory of Music. Director, Franklin Stead.

QUINCY—Quincy College of Music, founded 1903. Unendowed; private institution; recognized by State Board of Education. Director, Lulu M. Felt. Dept. heads: Piano, Theory and Composition, Lulu M. Felt; Organ, Rev. Geo. F. Davis; Violin, Mildred Langre; Voice, Mrs. Nance D. Thompson; Dramatic Art, Mrs. N. D. Thompson. Holds summer session.

ROCKFORD—Dept. of Music, Rockford College. Director, Laura Grant-Short.

ROCK ISLAND—Augustana Conservatory of Music, founded 1887. Unendowed; affiliated with Augustana College; not conducted for profit; recognized by State Board of Education, State University, and North Central Association of Colleges and Secondary Schools. Director, A. Cyril Graham. Dept. heads: Piano, Guy Webster; Organ, Theory and Composition, A. Cyril Graham; Violin, to be filled; Voice, Estelle Mandeville; School Music, Kathryn Karsten Thul.

URBANA—University of Illinois School of Music, founded 1897. Unendowed; a college of the University; not conducted for profit; recognized by State Board of Education. Director of Music, Frederic B. Stiven. Dept. heads: Piano, Henri J. van den Berg; Organ, Russell H. Miles; Violin, Walter L. Roosa; Voice, F. T. Johnson; Theory and Composition, George F. Schwartz; School Music, Ernest J. Schultz.

Indiana

BLOOMINGTON—School of Music, Indiana University; founded 1920. Unendowed; department of the University; not conducted for profit; approved by State Board of Education, all State Universities, Juillard Foundation, and all conservatories of recognized standing. Dean of the School of Music, B. Winfred Merrill. Dept. heads: Piano, Organ, Axel Skjerne; Violin, Theory and Composition, B. W. Merrill; Voice, J. L. Geiger; School Music, E. B. Birge.

GREENCASTLE—School of Music, De Pauw University; founded 1838. Endowed; department of the University; not conducted for profit; recognized by State Board of Education, State University, and all other academic institutions. Dean, R. G. McCutcheon. Dept. instructors: Piano, E. G. Hassell; Organ, Van D. Thompson; Violin, H. J. Barnum; Voice, R. S. McCutcheon; S. C. Ham; Theory and Composition, Van D. Thompson; School Music, K. R. Umfleet; Cello, Rozella Zeigler.

INDIANAPOLIS—Indiana College of Music and Fine Arts, founded 1907. Unendowed; recognized by State Board of

Education, State University. Director of Music, Arthur W. Mason. Dept. heads: Piano, Organ, Bomar Cramer; Violin, Ferdinand Schaefer; Voice, Glenn Friermood; Theory and Composition, P. Marinus Paulsen and Miss Beauchamp; School Music, Flora E. Lyons; Dance, Gertrude Hacker.

MUNCIE—Dept. of Music, Ball Teachers' College, Indiana State Normal; founded 1917. Supported by state, not conducted for profit; recognized by State Board of Education, State University, American Ass'n of Teachers' Colleges. Director of Music, Verna E. Humphreys. Dept. heads: Piano, Organ, Luella Weimer; Violin, H. L. Gradick; Voice, Frank Van R. Bunn; Theory and Composition, School Music, Verna E. Humphreys; Dance, Grace Woody; Orchestra and Band, C. E. Palmer.

RICHMOND—Dept. of Music, Earlham College, founded 1859. Not conducted for profit; recognized by State Board of Education, State University, Carnegie Foundation, General Education Board, Ass'n of American Universities, and North Central Ass'n of Colleges and Secondary Schools. Director of Music, George Stump. Dept. heads: Piano, Lois K. Sevringhaus; Violin, Fritz Hoffman; Voice, Theory and Composition, School Music, George Stump.

UPLAND—School of Music, Taylor University, founded 1892. Not conducted for profit; recognized by State Board of Education. Director of Music, Theodora Bothwell. Dept. heads: Piano, Theodora Bothwell; Violin, George Fenstermacher.

Iowa

AMES—Dept. of Music, Iowa State College. Not conducted for profit; affiliated with College; recognized by State Board of Education. Director of Music, Tolbert MacRae. Dept. heads: Piano, Rosalind Cook; Voice, Tolbert MacRae; Theory and Composition, Orchestra and Band, Oscar Hatch Hawley.

CEDAR FALLS—Dept. of Music, Iowa State Teachers' College. Director, J. B. Knoepfler.

CEDAR RAPIDS—Coe College School of Music, founded in 1910. Unendowed; department of Coe College; not conducted for profit; recognized by State Board of Education, State University, Carnegie Foundation, North Central Ass'n of Colleges and Universities, and Ass'n of American Colleges. School of Music directed by Administrative Committee composed of the following heads of departments: Piano, Max Daehler; Organ, Marshall Bidwell; Violin, Joseph Kitchin; Voice, Claude Newcomb; Theory and Composition, Louise Crawford; School Music, Alice Inskeep.

DES MOINES—Drake University Conservatory of Music, founded 1875. Unendowed; department of the University; not conducted for profit; recognized by State Board of Education, State University, and all standardizing agencies. Director of Music, Holmes Cowper. Dept. heads: Piano, Paul Stoye; Organ, Addie Barnett; Violin, Arcule Sheasby; Voice, Holmes Cowper; Theory and Composition, Franz Kuschau; School Music, Alfred Smith.

Des Moines School of Arts. Pres. and Dir., Geo. F. Ogden. Courses of study leading to degrees: Piano, Voice, Violin, Harmony, Public School Music, Dramatic Art, Band and Orchestra.

Dept. of Music, Des Moines University; founded 1865. Endowed; not conducted for profit; recognized by State Board of Education, State University, N. Central Assn. of Schools & Colleges, Columbia University, University of Chicago. Director of Music, Elias Blum; Dept. heads: Piano, Theory and Composition, Christian Jordan; Organ, Henrietta Emmons Isaacs; Violin, Mabel Forrester; Voice, Elias Blum; School Music, Alfred H. Smith; Dance, Isabel Carpenter.

FAIRFIELD—Parsons Conservatory of Music; founded 1875. Endowed; not conducted for profit; recognized by State Board of Education, State University, North Central Assn., Presbyterian National Board of Education. Director of Music, Dr. Austin Abernathy. Dept. heads: Piano, Organ, Theory and Composition, Mrs. Mildred S. Keesey; Violin, Mrs. Mertie Pooler; Voice, Dr. Austin Abernathy; School Music, Esther Bell; Band, Prof. George Unksich.

FAYETTE—Upper Iowa University School of Music, founded 1857. Unendowed, but operated as regular department of the University, which is endowed; recognized by State Board of Education, Association of American Colleges, American Council of Education, and all standardizing agencies. Director of Music, Charles D. Neff. Dept. heads: Piano, Organ, Theory and Composition, Charles D. Neff; Voice, School Music, Clara M. Hoyt; Violin, Orchestra, Vera Klinge; Band, G. C. Mirick.

FOREST CITY—Dept. of Music, Waldorf Lutheran College (Junior College); founded 1902. Endowed; not organized for profit; recognized by State Board of Education, State University. Music Director, Oscar Lyders. Dept. heads: Piano, Edith Quist; Voice, Oscar Lyders; Violin, Mrs. Sam Carlsen; School Music, Oscar Lyders.

GRINNEL—Dept. of Music, Grinnell College. Director, George L. Pierce.

IOWA CITY—Dept. of Music, University of Iowa. Not conducted for profit; recognized by State Board of Education. Director of Music, Philip G. Clapp. Dept. heads: Voice, Walter Leon; Piano, Theory and Composition, Philip G. Clapp; Violin, Frank E. Kendrie; School Music, Anne Pierce; Wind Instruments, Orie E. Van Doren. Holds summer session.

LAMONI—Dept. of Music, Graceland College, founded 1893. Endowed; not conducted for profit; recognized by State Board of Education, State University, North Central Association of Colleges. Director of Music, Mabel Carlile. Dept. heads: Piano, Jessie Norris; Violin, J. H. Anthony; Voice, Doris Grieselman; School Music, Theory and Composition, Mabel Carlile.

MT. PLEASANT—Iowa Wesleyan Conservatory of Music, founded 1844. Endowed; conducted as department of the University; not conducted for profit; recognized by State Board of Education and State University. Director, Chas. W. Mountain. Dept. heads: Piano, Organ, Mary Meridith Langham; Violin, Mrs. E. R. Lancashire; Voice, Theory and Composition, School Music, Chas. W. Mountain.

MT. VERNON—Cornell College Conservatory of Music, founded 1853. Endowed through College; not conducted for profit; recognized by State Board of Education, State University, and Association of Colleges. Director of Music, E. H. F. Weis. No dept. heads.

OSKALOOSA—Penn College School of Music. Unendowed; affiliated with the College; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Charles Griffith. Dept. heads: Piano, Organ, Theory and Composition, Chas. Griffith; Violin, Carl Woodford; Voice, Helen Hogeboom; School Music, Blanche Griffith; Children's Dept., Madge Garner.

PELLA—Central College Conservatory; founded 1853. Endowed; not conducted for profit; recognized by State Board of Education, State University, and all approved Universities and Colleges. Director of Music, G. F. Sadler. Dept. heads: Piano, Organ, Theory and Composition, G. F. Sadler; Violin, Carl D. Woodford; Voice, School Music, M. D. Liggett. Holds summer session.

SIoux CITY—Morningside College Conservatory of Music, founded 1893. Endowed; department of the college; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Paul MacCollin. Dept. heads: Piano, James Reistrup; Organ, Lucy D. Kolp; Violin, Leo Kucinski; Voice, Paul MacCollin; Theory and Composition, Faith Foster Woodford; School Music, Grace Chapman; Brass and Woodwind Instruments, Carol Parkinson.

TABOR—Tabor College Conservatory of Music; founded 1857. Partially endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Eunice W. Williams. Dept. heads: Piano, Organ, School Music, Esther Karolyn Bundy; Violin, Sue Ottile Heynen; Voice, Eunice Williams; Dance, Mary E. Gorrell; Wind Instruments, C. A. Huster.

UNIVERSITY PARK—Dept. of Music, John Fletcher College, founded 1905. Endowed; not conducted for profit; regular dept. of the College; recognized by State Board of Education. Director

of Music, H. J. Cozine. Dept. heads: Piano, Gertrude Hill; Violin, Audrey Johnston; Voice, School Music, H. J. Cozine; Theory and Composition, Maylon Johnston.

WATERLOO—Ross Conservatory of Music; founded at Guthrie, Okla., in 1902, removed to Waterloo, 1913. Unendowed; not affiliated with college or university; recognized by Bush Conservatory. Director, Frederic Mills Ross. Dept. heads: Piano, Theory and Composition, Frederic Mills Ross; Violin, Henry Bienke; Voice, Martin Heyde; Dance, Harriette D. Ross; Elocution and Oratory, Florence D. Ross.

Kansas

BALDWIN CITY—Dept. of Music, Baker University. Endowed; not conducted for profit; recognized by State Board of Education. Dean, Frank Earl Marsh, Jr. Dept. heads: Piano, Organ, Theory and Composition, Frank Earl Marsh, Jr.; Violin, Harold Ryder Harvey; Voice, Frank Frazer Siple; School Music, Ainslie Moore. Holds summer session.

EMPORIA—Dept. of Music, Kansas State Teachers' College; founded 1861. Unendowed; not conducted for profit, recognized by State Board of Education, State University. Director of Music, Frank A. Beach. Dept. heads: Piano, Ada Baum; Violin, Virgil Person; Voice, Frank A. Beach; Theory and Composition, Adriene Phifer; School Music, Agnes Fay; Dance, Edna McCullaugh; Band and Orchestra, Forrest Buchtel.

HAYS—Dept. of Music, State Normal School. Director, H. E. Malloy.

LAWRENCE—Dept. of Music of the School of Fine Arts, University of Kansas, founded 1871. Partially supported by State funds; not conducted for profit; recognized by State Board of Education. Director of Music, D. M. Swarthout. Dept. heads: Piano, C. A. Preyer; Organ, Theory and Composition, C. S. Skilton; Violin, Waldemar Gelch; Voice, W. B. Downing; School Music, Mabel Barnhart; Band Instruments, J. C. McCandles.

LINDBORG—Dept. of Music, School of Fine Arts, Bethany College, founded 1881. Endowed; not conducted for

profit; recognized by State Board of Education and State University. Director of Music, Oscar Austin Lofgren. Dept. heads: Piano, Oscar A. Lofgren; Organ, Theory and Composition, Hagbard Brase; Violin, Arthur Uhe; Voice, Thure Jaderborg; School Music, Geneva Smith.

MANHATTAN—Dept. of Music, Kansas State Agricultural College, founded 1863. Operated as regular department of State University (fees paid for private lessons); not conducted for profit; recognized by State Board of Education. Director of Music, Harold P. Wheeler; Dept. heads: Piano, E. H. Smith; Violin, H. K. Lamont; Voice, Wm. Lindquist; Theory and Composition, R. B. Gordon; School Music, Ruth Hartman; Orchestral Training, H. P. Wheeler.

NEWTON—Dept. of Music, Bethel College, founded 1887. Partially endowed; not conducted for profit; recognized by State Board of Education, State University, North Central Association of Secondary Schools. Director of Music, Prof. A. D. Schmutz. Dept. heads: Piano, Organ, Prof. Schmutz; Violin, Duff Middleton; Voice, John Thut.

OTTAWA—Ottawa University Conservatory, founded 1865. Endowed; department of the University; recognized by State Board of Education and State University. Director of Music, Lawrence E. Blackman; Dept. heads: Violin, Carolina Schmidt; Voice, Lawrence E. Blackman; Piano, Organ, Conducting, Theory and Composition, Paul Goodman; School Music, Mrs. Georgette Kerr White; Band and Orchestra, C. A. Peacock.

PITTSBURG—Dept. of Music, Kansas State Teachers' College, founded 1903. Endowed by the State; not conducted for profit; recognized by State Board of Education, North Central Association of Colleges, and the Association of American Teachers Colleges. Director of Music, Walter McCray. Dept. heads: Piano, Florence Kirby; Organ, Miriam Welty; Violin, Rheta Kesselberg; Voice, Marjorie Jackson, Rachel Hartley (Associates); Theory and Composition, Walter McCray. Holds summer session.

SALINA—College of Music, Wesleyan University. Director of Music, Ernest L. Cox.

STERLING—Dept. of Music, Sterling College, founded 1887. Endowed; not conducted for profit; recognized by State Board of Education; State University, The Association of American Colleges. Director of Music, Milton Rehg. Dept. heads: Piano, Mr. Wilkinson; Theory and Composition, Mrs. Hicks; Violin, J. H. Hinshaw; Voice, Milton Rehg.

TOPEKA—Dept. of Music, Washburn College, founded 1882. Endowed; not conducted for profit; recognized by State Board of Education, State University, and all approved colleges and universities. Director of Music, Henry V. Stearns. Dept. instructors: Piano, Frank S. Kenyon; Organ, Henry V. Stearns; Violin, Frank Kolbaba; Voice, Irma J. Lewis-Fischer; Theory and Composition, Henry V. Stearns; School Music, Mary Le Noire Roberts.

WICHITA—Fairmount College Conservatory, founded 1898. Endowed; department of the college; not conducted for profit; accredited by State University. Dept. heads: Piano, Organ, Theory and Composition, Reno B. Myers; Violin, Mrs. Minnie Nixon Nash; Voice, School Music, Frank A. Power; Dance, Mrs. Helen Way Grimes. Expression and Dramatic Art also offered.

Kentucky

BEREA—Dept. of Music, Berea College; founded 1856. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Ralph Rigby. Dept. heads: Piano, Gladys Jameson; Organ, Mary Hart; Violin, Mrs. R. G. Hutchins; Voice, Ralph Rigby; Theory and Composition, School Music, Miss Slaughter.

BOWLING GREEN—Dept. of Music, Western Kentucky State Teachers' College, founded 1908. Endowed; not conducted for profit; recognized by National Education Association; Kentucky Education Association, and State University. Director of Music, Franz J. Strahm. Piano, Organ, Violin, Theory and Composition, Orchestra, Chorus, Franz J. Strahm; Voice, History of Music, Sight Singing, Methods, Theory and Composition, Lenore Wilson; School Music, Mrs. Nell G. Travelstead.

LEXINGTON—Lexington College of Music, founded 1906. Unendowed; not affiliated with a college or university. Director, Anna Chandler Goff. Dept. heads: Piano, Anna Chandler Goff; Violin, Mamie M. Miller; Voice, School Music, Glenn Crowder Slabtes; Portrait Painting, Drawing, Sudduth Goff.

LOUISVILLE—Louisville Conservatory of Music, founded 1915. Unendowed; not affiliated with college or university. Accredited by Boards of Education in all states having music school requirements. Director, Frederic A. Cowles. Dept. instructors: Piano, John Rebarer, Corneille Overstreet and Dwight Anderson; Organ, W. Lawrence Cook; Violin, Robt. Parmenter, Chas. Letzler and Mathias Oliver; Voice, R. W. Billin, Cara Sapin; Theory and Composition, Arthur W. Mason, Frank Harmon; School Music, Helen McBride, J. W. Fay, Selma Kranz; Dramatic Art, Floyd Crutchfield.

Louisiana

BATON ROUGE—Dept. of Music, Louisiana State University, founded 1859. Unendowed; not conducted for profit; recognized by State Board of Education. Director of Music, H. W. Stopher. Dept. heads: Piano, Carrie R. Wallace; Violin, Oramay Ballinger; Voice, Kathryn Conard; Theory and Composition, Wilma Nobiling; School Music, H. W. Stopher. Holds summer session.

PINEVILLE—Dept. of Music, Louisiana College, founded 1906. Endowed; not conducted for profit; recognized by State Board of Education, State University, Southern Association of Colleges and Secondary Schools. Director of Music, M. F. Dunwody. Dept. heads: Violin, Mrs. A. M. Creed; Piano, M. F. Dunwody. Holds summer session.

NEW ORLEANS—Newcomb School of Music of Newcomb College, Tulane University, founded 1909. Not conducted for profit; recognized by State Board of Education, State University, Carnegie Foundation, Juilliard Foundation. Director of Music, Leon R. Maxwell. Dept. heads: Piano, Giuseppe Ferrata; Violin, René Salomon; Voice, M. Virginia Westbrook; Theory and Composition,

Walter Goldstein; School Music, Winifrid Arthur-Stephens.

New Orleans Conservatory of Music and Dramatic Art, Inc.; founded 1919. Unendowed; not conducted for profit; recognized by State Board of Education. Director of Music, Ernest E. Schuyten; Director of Studies, Mary M. Scott. Dept. heads: Cammie Allen, Mary V. Molony, Eugenie Wehrman Schaffaer, Mary M. Scott; Organ, Herbert Austin; Violin, Mrs. Jane Austin Tuttle; Theory and Composition, E. E. Schuyten; School Music, Mary M. Conway; Dramatic Art, Redmond Flood.

Maine

ORONO—Dept. of Music, University of Maine. Director, Adelbert Wells Sprague. Music, theoretic and esthetic, is offered as a part of the university curriculum. No applied music is taught.

Maryland

BALTIMORE—Peabody Conservatory of Music; founded 1868. Endowed; not conducted for profit; recognized by State Board of Education, State University and all standardizing agencies. Director of Music, Harold Randolph. No Dept. heads; full professors, associates and assistants.

FREDERICK—Dept. of Music, Hood College, founded 1839. Endowed; recognized by State Board of Education. Director of Music, Henry T. Wade. No Dept. heads.

Massachusetts

BOSTON—New England Conservatory of Music, founded 1867. Partially endowed; not affiliated with a college or university; not conducted for profit; recognized by State Board of Education. Principal teachers; Piano, F. Motte-Lacroix, Antoinette Szumowska, Alfred DeVoto; Organ, Henry M. Dunham, Wallace Goodrich, Homer Humphrey, Raymond Robinson; Violin, Richard Burgin, Harrison Keller, Eugene Gruenberg, Timothée Adamowski; Voice, Charles Bennett, Clarence B. Shirley, William L. Whitney, F. Morse Wemple;

Theory and Composition, Frederick S. Converse, Stuart Mason, Warren Storey Smith; School Music, Francis Findlay; Dance, Mme. Betti Muschietto; Dramatic Dept., Clayton D. Gilbert.

CAMBRIDGE—Dept. of Music, Harvard University. Director, Dr. Archibald T. Davidson.

LOWELL—Music Supervisors Training Dept., State Normal School (only one of ten Normal Schools of the state authorized to conduct course for training of Music Supervisors). Supported by the State. Director of Dept. and instructor in School Music, Theory and Composition, Inez Field Damon. Music Supervision, Harmony, Form and Analysis, Music History and Appreciation also offered.

NORTHAMPTON — Dept. of Music, Smith College. Endowed. No Dept. heads; Chairman of the Dept. elected annually by colleagues in the Music Dept. Chairman for 1926-27: Roy Dickinson Welch.

Institute of Music Pedagogy, founded 1900. Unendowed; accredited by State Boards of Education and other recognized agencies. Director, Ralph L. Baldwin, 81 Tremont St., Hartford, Conn. Dept. heads: Methods, Chorus Conducting, Harmony Methods, Ralph L. Baldwin; Voice, Children's Classes, Wm. J. Short; High School Appreciation, School Administration, Victor L. F. Rebmann; Harmony, School Orchestras, Arthur F. A. Witte; Practice Teaching, Grade Schools Appreciation, Pauline A. Meyer; Subject Matter, Ear Training, Sight Singing, Practice Teaching, F. Colwell Conklin; Chorus Conducting, Orchestra, Clarence Wells; Practice Teaching, Subject Matter, Mary C. Donovan, Marion V. Washburn; Practical Music—Orchestral Instruments, Albert G. Cullum; Violin, Violin Class-Methods, Frederick A. Taylor; Junior High Schools, Joseph J. Eaton. Summer session only.

WELLESLEY—Dept. of Music, Wellesley College, founded 1875. Generally recognized and accredited as regular department of Class A college. Director of Music, H. C. MacDougall. Dept. heads: Piano, Organ, Theory and Composition, H. C. MacDougall; Violin, Albert T. Foster; Voice, Edith Bullard.

Michigan

ADRIAN—Adrian College Conservatory, founded 1859. Partially endowed by the M. E. Church; Dept. of the College; not conducted for profit; recognized by State Board of Education. Director, James Spencer. Dept. heads: Piano, Organ, James Spencer; Violin, Glen B. Serase; Voice, Cornelia M. Spencer; School Music, Alberta Williams. Holds summer session.

ALBION—Dept. of Music, Albion College. Endowed; not conducted for profit; recognized by State Board of Education, American Association of Colleges. Director, Louis Upton Rowland. Dept. heads: Piano, Theory and Composition, Louis Upton Rowland; Organ, Dudley Vernor; Violin, Valborg Leland; Voice, Harriet Sperry; School Music, Clarence P. Bilhorn.

ANN ARBOR—University School of Music, founded 1892. Unendowed; affiliated with University of Michigan; not conducted for profit; recognized by State Board of Education and all standardizing agencies. Director, Earl V. Moore, A. M. Dept. heads: Piano, Albert Lockwood; Organ, Palmer Christian; Violin, Samuel P. Lockwood; Violoncello and Ensemble, Ora Larthard; Voice, Theodore Harrison; Theory and Composition, Otto J. Stahl; School Music, Joseph E. Maddy.

DETROIT—Detroit Conservatory of Music, founded 1873. Director, Francis L. York.

HOLLAND—Hope College School of Music, founded 1900. Unendowed; affiliated with College; not conducted for profit; recognized by State Board of Education. Director, J. B. Nykerk. Dept. heads: Organ, Georg Dok; Violin, Harvey Fairbanks; Voice, Mrs. W. J. Fenton; Piano, Theory and Composition, Oscar Cress.

HILLSDALE—Dept. of Music, Hillsdale College, founded 1855. Endowed; regular department of college; recognized by State Board of Education, State University. Director of Music, Eleanor M. Kelly. Dept. instructors: Piano, Prof. Edw. Shafer, May F. Fleming, Marion Johnson, Hazel Underwood, Prof. M. E. Chase; Organ, Marion John-

son, Prof. Chase; Violin, Florence Welden; Voice, Prof. G. B. Dana, Norma Parkhurst; Theory and Composition, Eleanor M. Kelly, Prof. Schafer, M. F. Fleming, H. Underwood; School Music, Eleanor M. Kelly; Dance, Ruth Luther, Mrs. J. Schruerer.

LANSING—Lansing Conservatory of Music, founded 1919. Recognized by State University. Director, Fred Killeen. Dept. heads: Piano, Organ, Walter J. Hildie; Violin, Helen Mayer Mannings; Voice, Fred Killeen; Theory and Composition, Raymond Lyon Bowers; Dance, Florence Guenther; Dramatic Art, Thora A. Zook. Holds summer session.

MT. PLEASANT—Dept. of Music, State Teachers College. Accredited by State Board of Education, State University. Director of Music, Harold Powers. Dept. heads: Piano, Organ, Robt. T. Benford; Voice, J. Harold Powers; Theory and Composition, Sara Sisson; School Music, Myrtle E. Gow.

Minnesota

MINNEAPOLIS—Dept. of Music, University of Minnesota, founded 1903. Recognized by State Board of Education. Director of Music, Carlyle Scott. Dept. instructors: Piano, Donald Ferguson, Wm. Lindsay, Clyde Stephens, Gertrude Reeves, Blanche Kendall; Organ, George Fairclough; Violin, Karl Scheurer; Voice, Earle Killeen, Gertrude Hull; Theory and Composition, Carlyle Scott, Donald Ferguson; School Music, Thaddeus Giddings.

Lake Harriet School of Music, founded 1923. Unendowed; affiliated with Miessner Institute and Miss Sterret's School. Director, Ednah F. Hall.

MacPhail School of Music. Unendowed; affiliated with Hamline University; recognized by State Board of Education. Director, William MacPhail.

MOORHEAD—Dept. of Music, State Teachers College, founded 1887. Dept. of the college; not conducted for profit; accredited by State Board of Education and State University. Director of Music, Daniel S. Preston. Dept. heads: Violin, Voice, Daniel S. Preston; Theory and Composition, School Music, Florence Bullard; Dance, Flora Frick.

NORTHFIELD—St. Olaf College School of Music; founded 1874. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, F. Melius Christiansen. Dept. heads: Piano, Comfort Hinderlie; Organ, Gladys Grindelund; Violin, F. Melius Christiansen; Voice, Adolph Engstrom; Theory and Composition, J. Arnt Bergh; School Music, Oscar Overby.

Dept. of Music, Carleton College, founded 1866. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, James R. Gillette. Dept. heads: Piano, Marie Sloss; Organ, James R. Gillette; Violin, Theo. Finney; Voice, Florence Hedstrum Morsbach; Theory and Composition, Frederick Locke Lawrence; School Music, Bertha Linnell; Dance, Ruth Kenzler.

ST. PAUL—Macalester College Conservatory of Music, founded 1895. Department of the college; not conducted for profit; recognized by State Board of Education and State University. Director of Music, Harry Phillips. Dept. heads: Piano, Organ, George H. Fairclough; Violin, George Klass; Voice, Harry Phillips; Theory and Composition, Carl A. Jensen; School Music, Mathilda Heck.

Mississippi

A. AND M. COLLEGE—Dept. of Music, Mississippi Agricultural and Mechanical College; founded 1878. Director, Henry E. Wamsley.

Missouri

CAPE GIRARDEAU—Dept. of Music, State Teachers' College. Director, Joseph A. Serena.

COLUMBIA—Dept. of Music, School of Fine Arts, University of Missouri. Supported by the State; not conducted for profit; accredited by State Board of Education and all standard schools and colleges of the country. Dean, James T. Quarles. Dept. heads: Piano, Prof. E. A. MacLeod; Violin, Rogers Whitmore; Voice, Prof. Herbert Wall; School Mu-

sic, Prof. James T. Sleeper; Ear Training, Geo. Venable. Holds summer session.

Christian College Conservatory of Music, founded 1851. Unendowed; recognized by State Board of Education, State University. Director of Music, Franklin B. Launer. Dept. heads: Piano, Organ, Theory and Composition, Franklin B. Launer; Violin, to be elected; Voice, Mrs. Anna Froman; School Music, Mrs. Tyra M. Green.

Dept. of Music, Stephens College; founded 1833. Endowed; not conducted for profit; recognized by State Board of Education, State University, North Central Association of Colleges. Director of Music, Basil D. Gauntlett. Dept. Heads: Piano, Theory and Composition, Basil D. Gauntlett; Organ, Olivia Noel; Violin, Valborg Leland; Voice, Ernest L. Cox; School Music, Katherine Farrah; Dance, Marguerite Judd; Band Instruments, F. R. Antoine.

KANSAS CITY—Horner Institute, founded 1914. Unendowed; not affiliated with college or university; recognized by State Board of Education. Pres., Chas. F. Horner; Director of Music, Earl Rosenberg. Dept. instructors: Piano, Harold Logan, Anna St. John; Organ, Powell Weaver, Susie G. Bush; Violin, Forrest Schulz; Voice, Earl Rosenberg, Arch Bailey, Stanley Deacon; Theory and Composition, School Music, Regina G. Hall; Dance, Lenore Johnson, Alreta Payne; School of Expression, Albert H. Johnstone; School of Language, Mario Barra.

Kansas City Conservatory of Music; founded 1907. Supported by public subscription; not conducted for profit; recognized by State Board of Education. Pres. and Director of Music, J. A. Cowan. Dept. heads: Piano, John Thompson; Organ, Bertha Hornaday; Violin, Theory and Composition, Willem Harmans; Voice, Henry Gorrell; Dance, Martha Flaugh.

KIRKSVILLE—State Teachers College School of Music, founded 1905. Department of the college. Director of Music, J. L. Biggerstaff. Dept. heads: Violin, Johannes Goetze; Voice, School Music, R. E. Valentine; Piano, J. L. Biggerstaff.

MARYVILLE—State Teachers' College Conservatory of Music, founded 1906. Unendowed; supported by State; not conducted for profit; recognized by State Board of Education, North Central Association of Colleges. Director of Music, Chas. R. Gardner. Dept. heads: Piano, Thomas Annett; Organ, Theory and Composition, School Music, Chas. R. Gardner; Violin, Helen Dvorak; Voice, Bernhart Bronson; Wind Instruments, Harry Hickernell; Dunning System, Carrie M. Caldwell. Holds summer session.

MEXICO—Hardin Conservatory of Music, founded 1873. Endowed; department of Hardin College; affiliated with University; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges and Secondary Schools. Director of Music, Arnold E. Guerne. Dept. heads: Piano, A. E. Guerne; Organ, Helen Spotwell; Violin, Theory and Composition, Martha Pilcher; Voice, Gertrude Northrup; School Music, Musical Appreciation, Helen A. Jones; History of Music, L. L. Lynott.

ST. CHARLES—Dept. of Music, Lindenwood College; founded 1827. Endowed; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n. of Colleges and Secondary Schools, Missouri College Union. Director of Music, John Thomas. Dept. heads: Piano, John Thomas; Organ, Edna Treat; Violin, Gertrude Isidor; Voice, Francis Oldfield; Theory and Composition, Misses Treat and Isidor; School Music, Miss Frances B. Criswell; Dance, Barbara Eschbach; Teacher Training, A. E. Odenweller.

ST. LOUIS—Progressive Series Teachers' College (a training school for piano teachers), founded 1924. Not conducted for profit; recognized by New York University, New York City, and other Colleges and Universities. Director of Music, Arthur E. Johnstone. Holds summer session.

SPRINGFIELD—Drury Conservatory of Music, founded 1873. Endowed; department of college; not conducted for profit; recognized by State Board of Education, State University, Missouri College Union, North Central Ass'n of Colleges and Secondary Schools, American

Ass'n of University Women, Ass'n of American Universities, Carnegie Foundation. Director of Music, T. Stanley Skinner. Dept. heads: Piano, Organ, Theory and Composition, T. Stanley Skinner; Violin, John Browning Satt; Voice, Mrs. Mary Choisel; School Music, Mrs. Ruth McCoy; Brass, E. W. Peters; Wood Wind, Miles Marcell.

Dept. of Music, Southwest Missouri State Teachers College. Supported by State; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges and Secondary Schools. Dept. heads: Piano, Organ, Mrs. C. P. Kinsey; Violin, Sydney F. Meyers; Voice, Mrs. Agnes Dade Cowan; Theory and Composition, School Music, C. P. Kinsey; Dance, Mrs. A. W. Briggs; Wind Instruments, Turner Sappington.

WARRENSBURG—Dept. of Music, Central Missouri State Teachers' College. Director, Paul R. Utt.

Montana

HELENA—School of Music, Intermountain College. Department of the college; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Fred W. Kelser. Dept. heads: Piano, Organ, Gerald Greeley; Voice, Theory and Composition, Fred W. Kelser.

MISSOULA—Dept. of Music, University of Montana; founded 1893. Not conducted for profit; recognized by State Board of Education. Director of Music, De Loss Smith. Dept. Heads: Piano, Bernice Berry; Violin, Theory and Composition, A. H. Weisberg; Voice, De Loss Smith; School Music (to be filled). Holds summer session.

Nebraska

CRETE—Doane College School of Music, founded 1872. Endowed; regular department of the college; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Charles V. Kettering. Dept. heads: Piano, Theory and Composition, Mrs. J. L. Carlson; Organ, Mabel R. Mc-

Nary; Violin, C. Burdette Wolfe; Voice, Charles V. Kettering; School Music, C. Burdette Wolfe.

FREMONT — Dept. of Music, Midland College. Endowed; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges. Director of Music, Forrest L. Shoemaker. Dept. heads: Piano, Organ, F. L. Shoemaker; Violin, Ida Johnson; Voice, T. Amos Jones; Theory and Composition, Mayme D. Shoemaker; School Music, Hugh T. Rangler; Expression, Mrs. Carl Hawkinson; Band Instruments, Carl Hawkinson.

LINCOLN—The University School of Music, founded 1894. Unendowed; not affiliated with a college or university; recognized by State Board of Education, State University, and accredited by approved Conservatories throughout the Country. Dean, John M. Rosborough; Director, Adrian M. Newens. Courses offered in Piano, Organ, Violin, Voice; also Theory and Composition, John M. Rosborough; School Music, H. O. Ferguson.

UNIVERSITY PLACE—School of Music, Nebraska Wesleyan University; founded 1887. Unendowed; department of the University; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges and Secondary Schools. Director of Music, Albert Sievers. Dept. heads: Piano, Albert Sievers; Organ, Eudora M. Esterbrook; Voice, Parvin Witte; Theory and Composition, Clara U. Mills; School Music, Mary Cruson; Band, Albert Compston; Violin, Orchestra, August Molzer.

New Hampshire

HANOVER—Dept. of Music, Dartmouth College. Not conducted for profit; recognized by all standardizing agencies. Director of Music, Leonard B. McWhood.

PLYMOUTH—Dept. of Music, Plymouth Normal School. Supported by the State; recognized by State Board of Education and State University. Director of Music, Mrs. Florence Schroeder. Courses offered in Theory and Composition, School Music, Music Appreciation.

New Jersey

NEW BRUNSWICK—Dept. of Music, Rutgers College. Director, Howard P. McKinney.

PRINCETON—Princeton Conservatory of Music, founded 1925. Unendowed; accredited by Princeton University. Director, Robert M. Crawford. Dept. heads: Piano, Ruth MacLinn; Violin, Barbara Lull, Louis Richards (associates); Voice, Composition, Robert M. Crawford; Cello, Theory, Hanss Pick; Dance, Anne Middleton.

TRENTON—Trenton Conservatory of Music, founded 1920. Unendowed; private enterprise; affiliated with no other institution. Director of Music, Wm. J. O'Toole. Dept. heads: Piano, Wm. J. O'Toole; Violin, Gustav Hagedorn; Voice, Edmund A. John; Theory and Composition, Frederick Schlieder; Dance, Elizabeth West; Band, Benedict Napoliello.

New Mexico

ALBUQUERQUE—Dept. of Music, University of New Mexico. Unendowed; department of State University; not conducted for profit; recognized by State Board of Education, North Central Ass'n of Colleges. Director of Music, John Lukken. Dept. heads: Piano, Louise M. Nichols; Organ, Theory and Composition, Mrs. L. B. Thompson; Voice, School Music, John Lukken.

LAS CRUCES—Dept. of Music, State College. Not conducted for profit; recognized by State Board of Education, State University. Director of Music, Adelaide Dampiere. Dept. heads: Piano, Adelaide Dampiere; Orchestra, Alvin Taylor; Violin, Anna Bell Cuff; Voice, Adelaide Dampiere; Theory, Composition and School Music, Margaret Vear; Orchestral Instruments, Lincoln Feather; Band, Harry Alden.

New York

ITHACA—Ithaca Conservatory, founded 1892. Recognized by State Board of Regents. Dean, Albert Edmund Brown; Musical Dir., W. Grant Egbert; Dept.

heads: Violin, Cesar Thomson; Piano, Leon Sampaix; Opera, Andreas Dippel; School Music, A. E. Brown; 'Cello, Ernst Mahr; Organ, George Daland; Band, Patrick Conway; Voice, B. R. Lyon; Methods, Evelyn Fletcher-Copp.

NEW YORK—Music Dept., Hunter College, founded 1870. Supported by yearly appropriation from New York City; not conducted for profit; recognized by the Regents of the University of the State of New York. Director of Music, Henry T. Fleck. Dept. heads: Piano, Madeline Compton; Organ, Georgetta Hollis; Violin, Maurice Kaufman; Voice, Mrs. E. B. Nobbes; Theory and Composition, Henry T. Fleck; Dance, Miss Neidlinger.

American Institute of Applied Music, established 1900. Dean, Kate S. Chittenden; Managing Director, Ethel McIntosh.

Institute of Musical Art, founded 1904. Endowed; affiliated with Teachers College of Columbia University; not conducted for profit; recognized by State Board of Education, State University. Director, Dr. Frank Damrosch. Dept. heads: Piano, Carl Friedberg; Organ, Gaston Dethier; Violin, Leopold Auer; Voice, to be appointed; Theory and Composition, George Wedge; School Music, George H. Gartlan.

Juilliard Musical Foundation Master School for Advanced Music Students. Director, Dr. Eugene A. Noble; Educational Director, Kenneth M. Bradley. Courses in Piano, Singing, String Instruments, and Composition.

David Mannes School, founded 1916. Unendowed; accredited by recognized Universities. Directors of Music: Mr. and Mrs. David Mannes. No Dept. heads; all departments under the direct supervision of the Directors.

Master Institute of United Arts, founded 1921. Pres., Nicholas Roerich; Executive Dir., Frances R. Grant. Will hold summer session in 1927.

The School of Music of New York University; founded 1923. Unendowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Albert Stoessel. Dept. heads: Piano, Theory and Composition, Chas. Haubiel; Organ, Hugh Por-

ter; Violin, Alex Young-Maruchess; Criticism, Marion Bauer.

Dept. of Music Education, School of Education, New York University. Affiliated with University; recognized by State Board of Education, American Association of Colleges and Universities. Dir., Dr. Hollis Dann. Dept. heads: Piano, Francis Moore; Organ, Tertius T. Noble; Violin, Paul Stoeving; Voice, Isidore Luckstone; Theory and Composition, Vincent Jones; School Music, Hollis Dann; Dance, Lucy D. Hall; Music Appreciation, Louis Mohler. Holds summer session.

Dept. of Music, Teachers College, Columbia University, founded 1888. Actual instruction in music subjects is carried on at the official institution, The Institute of Musical Art (see above). Music Education and methods of teaching are only subjects offered at Teachers College. Professor of Music Education, Peter W. Dykema.

Virgil Piano Conservatory, founded 1891. Unendowed; private enterprise; not affiliated with college or university. Director, Mrs. A. M. Virgil. Courses offered in Piano, Theory and Composition, Ear Training, Sight Reading.

POUGHKEEPSIE—Dept. of Music, Vassar College; founded 1860. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Geo. C. Gow, Mus. D. Dept. heads: Piano, Prof. Kate S. Chittenden; Organ, Prof. E. Harold Geer; Violin, Gladys North; Voice, John W. Nichols; Theory and Composition, Prof. Gow; Music History, Prof. Geo. S. Dickinson; Violoncello, Lillian Littlehales; Harp, Philip Sevasta.

ROCHESTER—Eastman School of Music of The University of Rochester, founded 1921. Endowed; department of the University; not operated for profit; recognized by State Board of Education, State University, and all standardizing agencies. Director, Howard H. Hanson. No department heads. Holds summer session.

SYRACUSE—Dept. of Music, College of Fine Arts, Syracuse University; founded 1873. Endowed; not conducted for profit; recognized by State Board of Education, State University, Juilliard Musical Foundation, Presser Musical Foundation,

all standardizing agencies. Director of Music, Harold L. Butler. Dept. heads: Piano, Dr. Adolf Frey; Organ, Dr. Geo. A. Parker; Violin, Conrad Becker; Voice, Harold L. Butler; Theory and Composition, Dr. Wm. Berwald; School Music, Dr. Jacob Kwalwasser; Art Lectures, Dr. Irene Sargent.

UTICA—Utica Conservatory of Music; founded 1889. Recognized by State Board of Education. Directors of Music, Alfred H. Jay, Johannes Magendanz. Dept. heads: Vocal Diction, Repertoire, Frank Parker; Piano, Harmony, Counterpoint, Composition, Musical History, Ear Training, Johannes Magendanz; Violin, Orchestration, Conducting, Albert Kuenzlen; Organ, Charles H. H. Sippel; Clarinet, Saxophone, John Rath; Cornet, Brass Instruments, Lincoln Holroyd; Elocution, Physical Culture, Elizabeth M. Illig; French, Paul W. Huguenin.

North Carolina

CHAPEL HILL—Dept. of Music, University of North Carolina; established 1919. Department of State University, not conducted for profit; recognized by State Board of Education. Director of Music, Paul J. Weaver. Dept. heads: Piano, Organ, Nelson O. Kennedy; Voice, Charles Froxell; Theory and Composition, Paul J. Weaver; Violin, L. Smith McCorkle. Holds summer session.

GREENSBORO—School of Music, North Carolina College for Women; founded 1892. Supported by state funds; not conducted for profit; recognized by State Board of Education, State University, and all standard institutions. Director of Music, Wade R. Brown. Dept. heads: Piano, Wade R. Brown; Organ, Geo. M. Thompson; Voice, Benjamin S. Bates; Violin, Theory and Composition, Henry H. Fuchs; School Music, Grace More. Holds summer session.

HIGH POINT—Dept. of Music, High Point College; founded 1924. Meeting State requirements in doing A Grade work but too young as yet to receive classification. Director of Music, Dan W. Smith. Dept. heads: Piano, Miss Novella McIntire; Voice, Theory and Composition, Dan W. Smith.

LENOIR—Dept. of Music, Davenport College; founded 1855. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, F. W. Kraft. Dept. heads: Piano, Organ, Voice, F. W. Kraft; Violin, Theory, Composition, and History, Miss Lien.

RALEIGH—Dept. of Music, Meredith College; founded 1899. Not conducted for profit; recognized by State Board of Education, State University, Columbia University, Cornell University, Brown University, Simmons College. Director of Music, Dr. Dingley Brown. Dept. heads: Piano, May Crawford; Organ, Theory and Composition, Dr. Dingley Brown; Violin, Harriett A. Wakeman; Voice, Alice Stitzel; School Music, Mrs. Wilhelmina Bayer Crowell.

RED SPRINGS—Dept. of Music, Flora Macdonald College; founded 1894. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Mrs. L. L. Vardell. Dept. heads: Piano, Organ, Marjorie M. Orton; Violin, Theory and Composition, Bartram Robeson; Voice, Mary Foreman; School Music, Mrs. L. L. Vardell; Dance, Louise Bailey.

Ohio

ADA—School of Music, Ohio Northern University. Recognized by State Board of Education, State University.

ATHENS—Ohio University School of Music, founded 1899. Self-supporting; recognized by State Board of Education, Ass'n of American Universities and Colleges. Director of Music, Clarence C. Robinson. Dept. heads: Piano, Mrs. C. C. Robinson; Organ, A. R. Kresge; Violin, Scott Willetts; Voice, Theory and Composition, C. C. Robinson; School Music, Elizabeth Garber.

BEREA—Baldwin Wallace Conservatory of Music. Endowed; affiliated with Baldwin Wallace College; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Albert Riemenschneider. Dept. heads: Piano, Carl G. Schluer; Organ, Albert Riemenschneider; Violin, Nazar Kurkdjie; Voice, John O. Samuel; The-

ory and Composition, Carleton Bullis; School Music, Stella Fish.

BLUFFTON—Bluffton College, School of Music; founded 1900. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Otto Holtkamp. Dept. heads: Piano, Mrs. H. P. Mann; Organ, Theory and Composition, Otto Holtkamp; Violin, Sidney Hanenstein; Voice, Ruth Krehbiel.

FINDLAY—Findlay College School of Music, founded 1883. Unendowed. Director of Music, Christian O. Ulrich. Dept. heads: Piano, Addison Alspach; Organ, Mrs. C. O. Ulrich; Voice, Theory and Composition, C. O. Ulrich; Violin, Frances C. Chapman; School Music, Haydn Morgan.

CINCINNATI—College of Music, founded 1878. Endowed; affiliated with University; not conducted for profit; recognized by State Board of Education, State University. Director, Adolf Hahn.

Cincinnati Conservatory of Music, founded 1876. Recognized by the State Board of Education; affiliated with University of Cincinnati. Dean, Frederic Shailer Evans; President, Miss Bertha Baur; General Manager, Burnet Tutthill. Faculty of over seventy teachers.

CLEVELAND—The Cleveland Institute of Music, founded 1920. Annual maintenance fund from about 300 subscribers; not conducted for profit. Acting Director, Mrs. Franklyn B. Sanders. Dept. heads: Piano, Beryl Rubinstein; Organ, Edwin Arthur Kraft; Violin, Andre de Ribaupierre; Voice, John Peirce; Theory and Composition, Quincy Porter; Dalcroze Eurythmics, Gladys Wells.

West Side Musical College, founded 1901. Unendowed. Director of Music, Stephen Commerly. Dept. Heads: Piano, Stephen Commerly; Organ, Ethel R. Stephens; Violin, Theory and Composition, F. Karl Grossman; Voice, School Music, Janet Watts. Holds summer session.

GRANVILLE—Denison University Conservatory of Music, founded 1894. Department of University; not conducted for profit; recognized by State Board of Education, State University, North Cen-

tral Ass'n of Colleges, Ohio College Ass'n. Director of Music, Karl H. Eschman. Dept. heads: Piano, Fannie J. Farrar; Organ, E. G. Mead; Violin, Sam Gelfer; Voice, Allan Schirmer and Mary R. Fitch, Associates; Theory and Composition, K. H. Eschman; School Music, Lucille Stockberger; Violoncello, William Wells; Brass Instruments, A. J. Wyatt.

OBERLIN—Oberlin Conservatory of Music, founded 1865. Partially endowed; affiliated with the college; not conducted for profit; recognized by State Board of Education, State University. Director, Frank H. Shaw. No dept. heads; full professors, associates, and assistants. Courses offered in Theory, Harmony, History of Music, Piano (including Normal Training Dept. in Children's Work), Voice, Organ, Violin, Violoncello, Harp, Viola and Double Bass, Ensemble Playing, Wind Instruments, Dramatic Expression and Diction, French Diction.

OXFORD—Dept. of Music, Oxford College for Women; founded 1830. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Clem A. Towner. Dept. heads: Organ, Mrs. Clem A. Towner; Violin, Edna McDonald; Voice, Ethyl C. Lobban; Piano, Theory and Composition, Clem A. Towner; School Music, Mary Zerfass.

Dept. of Music, Miami University. Dean, H. C. Minnick.

PAINESVILLE—Dept. of Music, Lake Erie College; founded 1856. Endowed; not conducted for profit; recognized by State Board of Education, State University, American Ass'n University Professors, North Central Ass'n of Schools and Colleges, American College Ass'n. Director of Music, Russell Gee. Dept. heads: Piano, Mary Kay Woodson; Organ, Theory and Composition, School Music, Russell Gee; Violin, Sol Marcossion; Voice, Alice M. Cory.

TOLEDO—Toledo Conservatory of Music and Fine Arts, Inc.; founded 1900. Unendowed; not affiliated with college or university; recognized by State Board of Education. Director, Otto Sturmer. Dept. heads: Piano, Theory and Composition, Otto Sturmer; Organ, Chas. Tanner; Violin, Charlotte Ruegger; Voice,

Mary Stockwell Durfee; Dance, Frances Wadsworth; Dramatics, Edythe S. Gustason. Holds summer session.

WARREN—Dana's Musical Institute, founded 1869. Unendowed at present (working for endowment); not affiliated with a college or university; not conducted for profit; recognized by State Board of Education, State University. Director Lynn B. Dana. Department heads: Piano, J. A. Schmitt; Organ, Walter Hirst; Violin, Chas. H. Lowry; Voice, Kathryn Guarnieri; Theory and Composition, Nellie Gwynne Dehnbostel; School Music, Carl Schweig; Woodwind Instruments, J. D. Cook; Brass Instruments, Ross Hickernell.

WESTERVILLE—Dept. of Music, Otterbein College; founded 1847. Endowed; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges, Ohio College Ass'n, The Ass'n of American Colleges, Colleges of the Ass'n of American Universities. Director of Music, Glenn Grant Grabill. Dept. heads: Piano, Lula M. Baker, Helen Vance; Organ, Theory and Composition, G. G. Grabill; Violin, Mabel D. Hopkins; Voice, A. R. Spessard; School Music, Mabel C. Starkey; Stringed Instruments, Hazel Barngrover; Acoustics, James H. McCloy.

WOOSTER—Wooster College Conservatory of Music, founded 1882. Endowed; department of the College; not conducted for profit; recognized by State Board of Education, State University; all colleges of Ohio. Director of Music, Neill O. Rowe. Dept. heads: Piano, Mrs. Clarice Paul Parmelee; Organ, Neill O. Rowe; Violin, Prof. Dan D. Parmelee; Theory and Composition, Neill O. Rowe; Music History and Harmony, Mrs. Gertrude R. Rowe.

Oklahoma

ENID—Dept. of Music, College of Fine Arts, Phillips University; founded 1907. Not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges and Universities. Dean of Music, vacancy to be filled. Dept. heads: Piano, Chas. D. Hahn; Organ, Theory and

Composition, School Music, Marie Crosby; Violin, Rein Dyksterhuis; Voice, Thomas Reid.

NORMAN—Dept. of Music, College of Fine Arts, University of Oklahoma, established 1903. Supported by State; recognized by American Association of Colleges and Universities. Dean, Fredrik Holmberg. Dept. heads: Piano, C. F. Isiard; Violin, Paul S. Carpenter; Voice, William G. Schmidt; Theory and Composition, Oscar Lehrer; School Music, Fredrik Holmberg; Dramatic Art, Ida Kirk. Holds summer session.

STILLWATER—Dept. of Music, Oklahoma A. & M. College; founded 1890. Unendowed; not conducted for profit; recognized by State Board of Education, State University, North Central Ass'n of Colleges and Universities. Director of Music, Bohumil Makovsky. Dept. heads: Piano, Organ, Daniel L. Huffman; Violin, Frank Hladky; Voice, John W. Brigham; Theory and Composition, Thamazin Hutchins; School Music, Mabel Foster.

Oregon

CORVALLIS—Oregon Agricultural College, Conservatory of Music; founded 1907. Unendowed; not organized for profit; recognized by State Board of Education, State University. Director of Music, Paul Petri. Dept. heads: Piano, Theory and Composition, Lillian Jeffreys; Organ, Byron D. Arnold; Violin, M. MacManns; Voice, Paul Petri; School Music, Hulda Harting; Band Instruments, Harry L. Beard.

FOREST GROVE—Pacific University Conservatory of Music. Unendowed; department of the University; not conducted for profit; recognized by State Board of Education, State University. Director of Music, C. W. Lawrence. Dept. heads: Piano, Theory and Composition, Marian Offhauser, Margaret Keep; Violin, Wm. W. Graham; Voice, C. W. Lawrence; School Music, Mrs. H. L. Hopkins.

PORTLAND—Ellison-White Conservatory, founded 1918. Endowed; not conducted for profit; recognized by State Board of Education, State University, Oregon Music Teachers' Ass'n. Director, David

Campbell. Dept. heads: Piano, Mrs. Thomas Carrick Burke; Violin, Mrs. Susie F. Pipes; Voice, H. Goodell Boucher; Organ, Theory and Composition, Mrs. Edna W. Chittick; Woodwind Instruments and Orchestra, Speech Art, Stagecraft, Cello, Dunning System, Musical Kindergarten.

Pennsylvania

BEAVER FALLS—Dept. of Music, Geneva College, founded 1885. Endowed; accredited College. Director of Music, Frances E. Waddell. Holds summer session.

BETHLEHEM—Bethlehem Conservatory of Music, founded 1909. Unendowed; not affiliated with a college or university. Credits accredited by N. Y. Institute of Musical Art, Eastman School, Oberlin, Curtis Institute, etc. Director of Music, David G. Samuels. Dept. heads: Piano, Organ, Violin, H. David Randall; Theory and Composition, D. G. Samuels; Voice, Ernest Edwards, Mrs. Marion Chase Neumeyer, Errol K. Peters; School Music, no dept. head, several instructors.

ELIZABETHTOWN—Dept. of Music, Elizabethtown College; founded 1900. Unendowed; not conducted for profit; recognized by State Board of Education, State University, Columbia University, and other leading colleges and universities. Director of Music, E. G. Meyer. Dept. heads: Piano, Theory and Composition, A. Gertrude Royer Meyer; Violin, Carroll Royer; Voice, Public School Music, E. G. Meyer; Harmony, History of Music, Chorus, also offered.

GROVE CITY—Grove City Conservatory of Music, founded 1876. Endowed; Department of Grove City College; not conducted for profit; recognized by State Board of Education, State University, Ass'n of Colleges of Middle States and Md. Director of Music, Dr. H. Poehlmann. Dept. heads: Piano, Organ, Theory and Composition, Prof. G. Mehner (Intermediate Dept., Mrs. H. Carlson); Violin, Viola, Miss E. Reynolds; Voice, School Music, Teachers-Seminar, History, Chorus, Orchestra, Dr. H. Poehlmann.

HARRISBURG—The Froehlich School of Music, founded 1906. Private enterprise. Director, Mrs. M. Pfuhl Froehlich.

LEWISBURG—Bucknell University School of Music, founded 1853. Supported through University endowment; not conducted for profit; recognized by State Board of Education by examination. Director of Music, Paul Swolz. Depr. heads: Piano, I. Norris, Organ, Janet Mench; Violin, Charlotte G. Armstrong; Voice, Theory and Composition, Paul Stolz; School Music, Anna Pines.

MEADVILLE—Pennsylvania College of Music. Founded 1887. Not affiliated with college or university. Director of Music, Lee Hess Barnes. Dept. heads: Piano, Mary Thorpe Graham, Jessie A. McGill; Violin, Major D. Olmes; Voice, Lee Hess Barnes; Theory and Composition, Jessie A. McGill; Dance, Elma D. Miller.

PHILADELPHIA—The Curtis Institute of Music, founded 1924. Endowed; not operated for profit; recognized by State Board of Education, State University. Executive Director, William E. Walter. Dept. heads: Piano, Josef Hofmann; Violin, Carl Flesch; Voice, Marcella Sembrich; Theory and Composition, Reginald O. Morris; Cello, Felix Salmond; Viola, Louis Bailly; Harp, Carlos Salzedo; Ensemble, Louis Bailly and Felix Salmond; Dance, Placide de Montoliu; Orchestra Training, Leopold Stokowski.

Leschetizky Piano School, founded 1903. Unendowed; not affiliated with a college or university; recognized by Philadelphia Music Teachers' Ass'n. Director, Harold Nason. Dept. heads: Piano, Organ, Theory and Composition, Harold Nason; Voice, W. Warren Shaw. Modern languages also offered.

The Settlement Music School; incorporated 1914. Director, John Grolle.

Zeckwer-Hahn Philadelphia Musical Academy, founded 1870. Unendowed; private enterprise. Pres., Fred E. Hahn; Managing Director, Charlton L. Murphy. Dept. heads: Piano, Leo Ornstein; Organ, Edward Shippen Barnes; Violin, Leopold Auer; Voice, John Quine; Theory and Composition, H. Alexander Matthews; School Music, Powell Fithian; Alto, Leo Schulz.

PITTSBURGH—Pittsburgh Musical Institute Inc.; founded 1915. Unendowed; affiliated with the University of Pittsburgh. Directors, William H. Oetting, Charles N. Boyd, Dallmeyer Russell. Dept. heads: Piano, Dallmeyer Russell; Organ, Wm. H. Oetting; Violin, Gaylord Yost; Voice, Adrian E. Freni; Theory and Composition, Chas. N. Boyd; Expression, Martha Steckel. Holds summer session.

Dept. of Music, Carnegie Institute of Technology; founded 1900. Endowed; not conducted for profit; recognized by State Board of Education, State University. Dept. heads: Piano, Professor Selmar Janson; Organ, Caspar P. Koch; Violin, Karl A. Malcherek; Voice, Jean D. Seaman; Theory and Composition, J. Vick O'Brien; School Music, Susan Canfield and Huldah Kenley; Dance, Theodore Viehman.

SELINSGROVE—Dept. of Music, Susquehanna University. Endowed. Director of Music, E. Edwin Sheldon. Dept. heads: Organ, P. M. Linebaugh; Violin, K. M. Bailey; Voice, J. Lewis Roberts; Piano, Theory and Composition, School Music, E. Edwin Sheldon.

WEST CHESTER—Dept. of Music, State Normal School; founded 1871. Supported by State funds; not conducted for profit, recognized by State Board of Education. Director of Music, C. Edward Hausknecht. Dept. heads: Piano, Miss Isadore Cropsey; Violin and Organ to be appointed. Voice, Miss Lida J. Low; Theory and Composition, Mrs. Morgan; School Music, C. Edward Hausknecht; Dance, Dr. Bliss.

South Carolina

ANDERSON—Dept. of Music, Anderson College; founded 1912. Unendowed; not conducted for profit (owned by Baptist State Convention); recognized by State Board of Education. Director of Music, Grace L. Cronkhite. Dept. heads: Piano, Organ, Theory and Composition, Grace L. Cronkhite; Violin, Webb Von Hasseln; Voice, School Music, Josephine Richey; Dalcroze Eurythmics, Hattie Fay.

COLUMBIA—Dept. of Music, Columbia College; founded 1854. Unendowed; not conducted for profit; recognized by State Board of Education, State University.

Southern Methodist Ass'n of Colleges. Director of Music, Walter Golz. Dept. heads: Piano, Organ, Theory and Composition, Walter Golz; Violin, Mrs. Felice D'Horvath; Voice, Mary Chreitzberg.

Dept. of Music, University of South Carolina; founded 1806. Unendowed; department of State University; recognized by State Board of Education and all music schools in the State; not operated for profit. Director of Music, Maurice J. Matteson. Dept. heads: Piano, Mrs. Maurice Matteson; Voice, Theory and Composition, School Music, Maurice Matteson.

GAFFNEY—School of Music, Limestone College; founded 1845. Endowed; recognized by State Board of Education and State University. Director of Music, Frank L. Eyer. Dept. heads: Piano, Organ, Theory and Composition, F. L. Eyer; Violin, Evah Blythe; Voice, School Music, Mrs. Florence Collins; Dance, Celeste Wickliffe; Harmony and History of Music also offered.

SPARTANBURG—Converse College School of Music, founded 1893. Endowed; affiliated with Converse College; not conducted for profit; recognized by State Board of Education, State University, Southern Ass'n of Colleges and Secondary Schools. Dean of Music, Wm. C. Mayfarth. No dept. heads—full professors, associates and assistants.

South Dakota

HURON—Huron College School of Music, founded 1883. Endowed; department of the College; not conducted for profit; recognized by State Board of Education, State University, Ass'n of American Colleges, North Central Ass'n of Schools and Colleges. Director of Music, Herbert M. Bailey. Dept. heads: Piano, Organ, Theory and Composition, Reefa Tordoff; Violin, School Music, Pauline Schmitt; Voice, Herbert M. Bailey; Junior Piano Classes, Doris McLaughlin. Holds summer session.

SIOUX FALLS—Dept. of Music, Augustana College and Normal School; founded 1860. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of

Music, Carl R. Youngdahl. Dept. heads: Piano, Alette Jähren; Organ, Theory and Composition, Carl R. Youngdahl; Violin, Marie Toohey-Snyder; Voice, Doris Gieselman; School Music, Alette Jähren; Cello, Frances Moore.

VERMILLION—College of Music, University of South Dakota; founded 1882. State supported; not conducted for profit; department of the State University. Director of Music, W. W. Colton. Dept. heads: Piano, Organ, Howard R. Bostian; Violin, W. R. Colton; Voice, Alvin L. Wilson; Theory and Composition, Marjorie E. Dudley; School Music, Florence Claus; Wind Instruments, Arthur T. Ireland.

YANKTON—Dept. of Music, Yankton College; founded 1881. Unendowed; not operated for profit; recognized by State Board of Education, North Central Ass'n of Schools and Colleges. Director of Music, L. N. Dailey. Dept. heads: Piano, L. N. Dailey; Organ, Annie E. Tennent; Violin, Wm. O. Just; Voice, L. N. Dailey; School Music, Alice Van Ostrand.

Tennessee

ATHENS—Dept. of Music, College of Liberal Arts, Tennessee Wesleyan; founded 1866. Endowed; not operated for profit; recognized by Ass'n of Colleges of America, Tennessee Ass'n of Colleges, Methodist Educational Ass'n. Dept. heads: Piano, Theory and Composition, Frances C. Moffit; Violin, Adelaide Craig; Voice, School Music, Georgia B. Robb.

CHATTANOOGA—Cadek Conservatory of Music, founded 1904. Unendowed; private enterprise. Director, Joseph O. Cadek. Dept. heads: Piano, Ray Lamont Smith; Violin, J. O. Cadek; Theory, Composition and School Music, Edna Tonkin; Voice, Mrs. Du Fresne Cadek; Dance, Mrs. Hugh Ri Dout; Clarinet and Saxophone, Guy Rubright; Fretted Instruments, Eugene S. Costa.

CLEVELAND—Dept. of Music, Centenary College; founded 1884. Unendowed; not conducted for profit. Accredited by Ass'n of Colleges and High Schools of the Southern States; member of Ass'n of Colleges of Tennessee, also American Ass'n of Junior Colleges. Director of

Music, Thos. B. Kemp. Dept. heads: Piano, Organ, Theory and Composition, Thos. B. Kemp; Violin, Sara Adams; Voice, Mrs. Martha Richards.

HARROGATE—Dept. of Music, Lincoln Memorial University, founded 1897. Supported by special gifts; not conducted for profit; recognized by State Board of Education, State University; recognized Eastern Colleges and approved conservatories. Director of Music, J. W. Denny. Dept. heads: Piano, Bessie Smith; Violin, Voice, Theory and Composition, School Music, J. W. Denny.

JACKSON—Dept. of Music, Union University, founded 1842. Endowed; not conducted for profit; recognized by State Board of Education, State University, Tennessee College Association, Southern Association of Schools and Colleges. Director of Music, Mrs. A. W. Prince. Dept. heads: Piano, Organ, Theory and Composition, Harmony, History of Music, Mrs. A. W. Prince; Violin, Raymond Guyon; Voice, Mrs. E. E. Taliaferro.

LEBANON—Dept. of Music, Cumberland University, founded 1903. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, W. H. A. Moore. Dept. heads: Piano, W. H. A. Moore; Theory and Composition, Paul Christen; Violin, School Music, Lois L. Smith; Voice, Paul Christen; Public Speaking, Sara Fakes.

MARYVILLE—Dept. of Music, Maryville College, founded 1819. Endowed; not conducted for profit; recognized by State Board of Education, State University, Association of Colleges and Secondary Schools of the Southern States. Director of Music, Laura B. Hale. Dept. heads: Piano, Theory and Composition, Musical Appreciation, Miss Hale; Violin, Eva M. Butcher; Voice, Zanna Staater.

NASHVILLE—Dept. of Music, Fisk University, founded 1885. Endowed; not conducted for profit; recognized by State Board of Education, State University, Columbia University. Director of Music, Leo C. Holden. Dept. heads: Organ, Alice M. Grass; Violin, Harvey Waugh; Voice, Grace M. Cox; Theory and Composition, Mrs. P. F. Laubenstein; Piano, Leo C. Holden; School Music, Elizabeth Waugh.

Dept. of Music, George Peabody College for Teachers (Graduate School), founded 1875. Endowed; not conducted for profit; recognized by State Board of Education, State University, and all college standardizing agencies. Director of Music, D. R. Gebhart. Dept. heads: Piano, Mrs. D. R. Gebhart; Violin, L. C. Austin; Voice, D. R. Gebhart; Theory and Composition, School Music, E. J. Gatwood; Dance, Miss Pendergast and Miss Haddox.

Texas

ABILENE—Dept. of Music, Abilene Christian College, founded 1906. Unendowed; recognized by State Board of Education, State University. Director of Music, Miss Pat Malone. Dept. heads: Violin, D. O. Wiley; Voice, School Music, Myrtle Dunn; Piano, Theory and Composition, Pat Malone.

AMARILLO—Amarillo College of Music. Director, Emil F. Myers.

DALLAS—Dallas Academy of Music, founded 1917. Unendowed; private enterprise. Director of Music, Julius A. Jahn. Dept. heads: Piano, Theory and Composition, Julius A. Jahn; Violin, Walter Romberg; Voice, Henri La Bonte.

School of Music, Southern Methodist University, founded 1915. Unendowed; recognized by State Board of Education, State University. Dean of Music, Paul Van Katwijk. Dept. heads: Piano, Dean Van Katwijk; Organ, Mrs. J. H. Cassidy; Violin, Walter Paul Romberg; Voice, J. A. Sage; Theory and Composition, Harold Hart Todd; School Music, Sadie Cannon.

FORT WORTH—Dept. of Music, Texas Woman's College, founded 1914. Partially endowed; owned by the M. E. Church; not conducted for profit; recognized by State Board of Education, State University, Association of Southern Colleges. Director of Music, Carl Venth. Dept. heads: Piano, Harold von Mickwitz; Organ, Mrs. B. U. Taylor; Violin, Theory and Composition, Carl Venth; Voice, Mrs. Ellen Jane Lindsay; School Music, Miss G. Ryder. Holds summer session.

SAN ANTONIO—Dept. of Music, Our Lady of the Lake College, founded 1896. Self-supporting; not operated for profit; recognized by State Board of Education, State University, Southern Association of Colleges, Association of American Colleges, National Council on Education, Southern Association of Women's Colleges, etc. Director of Music, Sister M. Amabilis. Dept. heads: Piano, Theory and Composition, School Music, Sister M. Amabilis; Organ, Voice, Sister M. Henry; Violin, Sister M. Hortensia; Dance, Miss Hannah Deutschman; 'Cello, Sister Helen Mary.

Dept. of Music, Westmoorland College, founded 1894. Endowed; not conducted for profit; recognized by State Board of Education, State University, Southern Association of Colleges. Director of Music, Roy R. Repass. Dept. heads: Piano, Theory and Composition, Roy R. Repass; Violin, Jo Beth Canfield; Voice, Allene Sanders; School Music, Martha Ragsdale; Art, Lillian E. Mickleboro; Expression, Bernice Hardy Duggan.

Utah

PROVO—Dept. of Music, College of Fine Arts, Brigham Young University, founded 1875. Unendowed; not conducted for profit; recognized by State Board of Education, State University, Northwest Association of Secondary Schools. Dean of College of Fine Arts, Garrit de Jong, Jr.; Director, Dept. of Music, Florence Jepperson Madsen. Dept. heads: Piano, Elmer Nelson; Organ, Gerrit de Jong, Jr.; Violin, Ralph Booth; Voice, Florence Jepperson Madsen; Theory and Composition, Ralph Madsen; School Music, J. W. McAllister; Dance, Wilma Jeppson; Band, Robert Sauer; Orchestra, LeRoy J. Robertson; Choir, Wm. F. Hansen. Holds summer session.

SALT LAKE CITY—Dept. of Music, University of Utah; founded 1851. Not conducted for profit; dept. of State University; recognized by State Board of Education, American Association of Universities. Director of Music, Thomas Giles. Dept. heads: School Music, Jessie Perry; Dance, Georgia B. Johnson; Piano, Theory and Composition, Thos. Giles.

Vermont

BURLINGTON—Dept. of Music, University of Vermont; founded 1791. Not conducted for profit; recognized by State Board of Education, State University. Director of Music, Howard G. Bennett.

MIDDLEBURY—Dept. of Music, Middlebury College, founded 1914. Not conducted for profit; recognized by State Board of Education, State University. Director of Music, Lewis J. Hathaway. Dept. heads: Piano, Organ, Theory and Composition, Lewis J. Hathaway; Violin, Cello, Alfred Larsen; Voice, Minnie Hayden; Cornet, Joseph Lechner.

Virginia

ABINGDON—Dept. of Music, Martha Washington College. Unendowed. Recognized by State Board of Education, State University, American Association of Junior Colleges and M. E. Church South Board of Education. Director of Music, George Hudson Moore. Dept. heads: Piano, Organ, George Hudson Moore; Voice, Clara Bancroft; Violin, Theory and Composition, May Louise Stanley.

BRIDGEWATER—Dept. of Music, Bridgewater College; founded 1832. Unendowed. Not conducted for profit; recognized by State Board of Education, State University, Virginia State Teachers' Association. Director of Music, Nelson T. Huffman.

DANVILLE—Dept. of Music, Averett College (Junior); founded 1859. Endowed; not conducted for profit; recognized by State Board of Education, State University. Director of Music, Ernest P. Hawthorne. Dept. heads: Piano, Theory and Composition, Ernest P. Hawthorne; Violin, Louise Paulsen; Voice, Ruth M. Root.

HOLLINS—School of Music, Hollins College; founded 1842. Unendowed. Not conducted for profit; recognized by State Board of Education, State University, Cornell University, Columbia University. Director of Music, Erich Rath. Dept. heads: Piano, Organ, Erich Rath; Violin, Theory and Composition, W. E.

Haesch; Voice, Adelaide Campbell; School Music, Mary W. Whitehurst; Dance, Ruth Atwell.

NORFOLK—Norfolk Music Institute, founded 1921. Recognized by State Board of Education, State University. Director of Music, John H. Butcher. Dept. heads: Piano, Organ, Christian Thompson; Violin, School Music, John H. Butcher; Voice, Eva Campbell Ogle-tree; Theory and Composition, Reed Instruments, Chas. Scher.

RICHMOND—Richmond Conservatory of Music; founded 1908. Unendowed; recognized by State Board of Education, approved Southern colleges. Director of Music, Francis E. Cosby. Dept. heads: Piano, Francis E. Crosby; Violin, Winston Wilkerson; Voice, Theory and Composition, Edward D. Naff; Expression, Marie Leahy; Art, P. M. Allyn.

UNIVERSITY OF VIRGINIA—McIntire School of Music, University of Virginia, founded 1920. Supported by State; not conducted for profit; recognized by State Board of Education. Director of Music, Arthur Fickenscher. Theoretical courses only.

Washington

PULLMAN—School of Music and Fine Arts, State College of Washington; founded 1890. Recognized by State Board of Education. Director of Music, Herbert Kimbrough. No dept. heads. Courses offered in: Piano, Organ, Violin, Voice, Theory and Composition, School Music, Orchestral instruments.

SEATTLE—Cornish School, founded 1914. Endowed; not conducted for profit; recognized by State University. Director, Nellie C. Cornish. Dept. heads: Piano, Calvin B. Cady; Violin, Peter Merem-blum; Voice (to be appointed); Theory and Composition, Bertha P. Dow; Dance, Sylvia Tell; Eurythmics, Wallace Dow; Art, Walter O. Reese; Theatre, Mr. and Mrs. Burton James. Holds summer session.

Dept. of Music, College of Fine Arts, University of Washington; founded 1861. Unendowed; not conducted for profit; recognized by State Board of Education. Director of Music, Dean Irving M.

Glen. Dept. heads: Piano, individual instructors; Organ, Mrs. Montgomery Lynch; Violin, Mr. Rosen; Voice, Dean Glen; Theory and Composition, Carl Paige Wood; School Music, Frances Dickey; Band and Orchestra Instruments, A. P. Adams.

TACOMA—College of Puget Sound Conservatory of Music, founded 1890. Not conducted for profit; recognized by State Board of Education, State University, Northwest Association of Secondary and Higher Schools, American Association of Colleges. Director of Music, Prof. Fred Beidleman. No dept. heads.

Wisconsin

APPLETON—Lawrence Conservatory of Music. Not conducted for profit; recognized by State Board of Education, State University. Director, Carl J. Waterman. Dept. heads: Piano, John Ross Frampton; Organ, A. H. Arneke; Violin, Percy Fullenwider; Voice, Carl J. Waterman; Theory and Composition, Cyrus Daniel; School Music, Earl L. Baker.

MADISON—School of Music, University of Wisconsin. Not conducted for profit; recognized by State Board of Education. Director of Music, Dr. C. H. Mills. No dept. heads. Holds summer session.

MILTON—School of Music of Milton College, founded 1879. Not conducted for profit; recognized by State University, Wisconsin Music Teachers' Association. Dept. heads: Piano, Theory and Composition, Alberta Crandall; Organ, Mrs. Kathryn Bliss Rogers; Violin, Mrs. Ellen Crandall Place; Voice, Sema Huffman Stringer.

MILWAUKEE—Dept. of Music, Milwaukee-Downer College. Endowed; not conducted for profit; recognized by State University, State Board of Education, North Central Association of Colleges and Secondary Schools, General Educa-

tion Board, Association of American Colleges, American Association of University Women, American Association of Universities. Director of Music, Miss C. McPheeters. Dept. heads: Piano, Violin, Miss Claudia McPheeters; Organ, Theory and Composition, Mrs. Perry Williams; Voice, Miss Eolia Carpenter.

Marquette University College of Music, founded 1911. Unendowed; not conducted for profit; recognized by State Board of Education, State University. Dean of Music, Liborius Semmann. Dept. heads: Piano, Theory and Composition, Dean Semmann; Violin, Prof. Herman Zeitz; Voice, Prof. William Wegener; School Music, Lillian Watts.

Wisconsin Conservatory of Music, founded 1899. Unendowed; recognized by State Board of Education. Director of Music, Wm. Boeppler. Dept. heads: Piano, Voice, Wm. Boeppler; Organ, Dr. Wilhelm Middelschulte; Violin, Pearl Brice; Cello, Hans Hess; Dramatic Art, Estelle Fielding.

RIPON—School of Music, Ripon College, founded 1867. Recognized dept. of the College; not conducted for profit; recognized by State Board of Education, Carnegie Foundation, Rockefeller Foundation, Association of American Universities. Director of Music, Elizabeth Battle Bintliff, A. M. Dept. heads: Piano, Organ, Elizabeth Battle Bintliff; Violin, Audrey Mahon, A. B.; Voice, School Music, Harold Chamberlain; Theory and Composition, Viola, Hildena Share.

Wyoming

LARAMIE—Division of Music, University of Wyoming; founded 1886. Not conducted for profit; recognized by State Board of Education, State University. Director of Music, George Edwin Knapp. Dept. heads: Piano, Mabel Babington; Organ, Theory and Composition, Roger C. Frisbie; Voice, G. E. Knapp; Violin, Daisy Wharton; School Music, Francelia French.

DAILY NEWSPAPERS AND THEIR MUSIC CRITICS

(Including the 100 largest cities in the United States.)

Alabama

BIRMINGHAM—Age Herald, Alice Graham.

News, J. F. Rothermel.

Post, Jack Bethea.

MOBILE—Register, Erwin Craighead.

Arizona

PHOENIX—Gazette, Mrs. Wylie Leper.
Republican, Mrs. Mary Cundif.

TUCSON—Arizona Daily Star, Mrs. Bernice Cosulich.

Tucson Citizen, Mrs. Marion Rhea.

California

LOS ANGELES—Daily Times, Edwin Schallert; Isabel Morse Jones.

Evening Express, Bruno David Ussher.

Evening Herald, Carl Bronson.

Examiner, Patterson Greene.

BERKELEY—Gazette, James Wales.

OAKLAND—Tribune, Ray Danforth.

REDLANDS—Daily Facts, Paul W. Moore.

SACRAMENTO—Bee, Margaret Lee.
Union, Mrs. Myra D. Steele.

SAN DIEGO—Sun, Lena Frazee.

Tribune, Frances Imgrund.

Union, Mrs. Daisy K. Biermann.

SAN FRANCISCO—Bulletin, Mollie Merrick.

Call and Post, Charles Woodman.

Chronicle, Alexander Fried.

Daily News, A. S. Garbett.

Examiner, Redfern Mason.

Colorado

DENVER—Express, Beatrice Flesher.

Post, Dr. E. J. Stringham.

Rocky Mountain News, Dr. Lindsay B. Longacre.

Times, Dr. Lindsay B. Longacre.

PUEBLO—Chieftain (to be appointed).

Star-Journal, E. MacDonald Millar.

Connecticut

BRIDGEPORT—Herald; Post; Star; Telegram; Times.

HARTFORD—Courant, Walter Brown.
Times, Ralph M. Lowry.

NEW HAVEN—Journal-Courier; Register; Times-Leader; Union.

WATERBURY—American, Mrs. Oscar Noble.

Democrat, Margaret Maloney.

Republican, Mollie Cullen.

Delaware

WILMINGTON—Every Evening, Charles T. Canfield.

Journal, Thomas Hill.

Morning News, Frances Marsh.

Sunday Star, Mary A. R. Rossee.

District of Columbia

WASHINGTON—Herald, Florence Hyde.

Post, Mrs. E. E. Poe.

Star (Evening), Helen Fetter.

Times, Jessie MacBride.

Florida

JACKSONVILLE—Florida Times-Union, George Hoyt Smith.

Journal, Josephine Maner.

MIAMI—Tribune, Mrs. Katherine McIntosh.

ST. PETERSBURG—Daily News, Miss Case.

Guide Book, Roy Weidler.

Independent, Miss Harris.

Times, Miss Dossett.

Georgia

ATLANTA—Constitution, Ralph Jones; Paul Stephenson.

Georgian, Mrs. W. C. Jarnagin; J. B. Nevin.

Journal, Mrs. Mabelle Wall; Miss Nana Tucker; W. Cole Jones.

SAVANNAH — Morning News, Jane Judge.
Press, Dora Mendes.

Illinois

CHICAGO—American, Herman Devries.
Daily News, Maurice Rosenfeld.
Herald Examiner, Glenn Dillard Gunn.
Journal, Eugene Stinson.
Post, Karleton Hackett.
Tribune, Edward Moore.

Indiana

EVANSVILLE—Courier, Marie Horton.
Journal, Marie Horton.
FT. Wayne—Journal-Gazette; News-Sentinel.
INDIANAPOLIS—News, Walter Whitworth.
Star, Leonora K. Ross.
Times, Walter D. Heckman.
MUNCIE—Press (Evening), Mr. Sutton.
Star (Morning), Miss Garnet Warfel;
Cameron Drummond.
PEORIA—Journal-Transcript; Record; Star.

Iowa

DES MOINES—Capital, Helen Fairall.
Register, Arcule Sheasby.

Kansas

KANSAS CITY — Kansas City Kansan, Wm. Wylie.
WICHITA — Beacon, Elmer J. Peterson;
Henry Haskell; D. S. Lawler.

Kentucky

LOUISVILLE — Courier-Journal, Mrs. Newton G. Crawford.
Herald-Post, E. A. Jones.
Times, Mrs. Katherine Whipple Dobbs.

Louisiana

BATON ROUGE—Morning Advocate; Louisiana Press; State Times.
NEW ORLEANS—Daily States, Walter Valois.
Item-Tribune, Theodore Roehl.
Times-Picayune, Robt. B. Mayfield.
SHREVEPORT—Journal; Times.

Maine

PORTLAND—Evening Express, Caroline W. Stevens.
Press-Herald, Pauline Chalmers.
Sunday Telegram, Caroline W. Stevens.

Maryland

BALTIMORE—American, Norman Clark.
News (Evening), Anne Kinsolving.
Post, Robert Garland.
Sun, W. G. Owst.
Sun (Evening), F. W. Strehlau.

Massachusetts

BOSTON—American, Nicholas Young.
Christian Science Monitor, Leslie A. Sloper.
Globe, Penfield Roberts.
Herald, Philip Hale.
Post, Warren Storey Smith.
Telegram, Frank H. Cushman.
Transcript, H. T. Parker.
Traveler, Katherine Lyons.

FALL RIVER—Herald News, Laura Aydelotte; Mary V. Anthony.

LAWRENCE—Eagle-Tribune, Ambrose L. McLaughlin.

Telegram, Ebba M. Janson.

LOWELL—Courier-Citizen, Sidney Fleet.

LYNN—Item, Mrs. George Melville.
Telegram.

NEW BEDFORD—Mercury; Standard; Times.

SOMERVILLE—Herald; Journal.

SPRINGFIELD—Republican, Francis E. Regal.

Union, Willard M. Clark.

Daily News, John B. Callaghan.

WORCESTER—Post, George T. Richardson.
Telegram-Gazette.

Michigan

ANN ARBOR—Michigan Daily, Vincent Hall.

Times News, Ray Baker.

DETROIT—Free Press, Charlotte Tarsney.
News, Russell McLaughlin.

Times, Ralph Holmes.

FLINT—Daily Journal, Keith Davis.

GRAND RAPIDS—Herald, James H. Sheppard.

Press, Mary E. Remington.

Minnesota

DULUTH—Evening Herald, James Watts.
News Tribune, Eunice Brotherton.
MINNEAPOLIS—Daily Star, Southworth
Alden (Paul Bliss).
Journal, Dr. Victor Nilsson.
Tribune (Morning and Evening),
Dr. James Davies.
Tidende (Norwegian), Carl G. O.
Hausen.
ST. PAUL—Daily News, Ned B. Abbott.
Dispatch and Pioneer Press, Frances
Boardman.

Missouri

KANSAS CITY — Journal-Post, Luigi
Vaini.
Star, John A. Selby.
ST. JOSEPH—Gazette, Deedie May Aus-
tin.
News Press, Ada Lyon.
ST. LOUIS — Globe-Democrat, Richard
Spamer.
Post-Dispatch, Harry Rosecrans Burke.
Star, Mrs. Blanche F. Ullman.
Times, Oscar Condon.
Westliche Post, Dr. Richard Einsiedel.

Nebraska

LINCOLN—Daily Star, Nell Greer.
State Journal, Anne Miller.
OMAHA—Daily Bee, Martin W. Bush.
Daily News, Archie Baley.
Daily Tribune, Mrs. Moeller-Heims.
World Herald, August Mothe-Berg-
lum.

New Hampshire

MANCHESTER — L'Avenir National;
Union-Leader.

New Jersey

ATLANTIC CITY—Press, George R.
Weintraub.
Times, Arthur G. Walker.
BAYONNE—News; Public Opinion; Times.
CAMDEN—Courier, Arthur D. Pierce.
Post, Arthur D. Pierce.
ELIZABETH — Daily Journal; Evening
Times.
JERSEY CITY—Journal, Ada Fueller.
Observer, Mrs. McGown.

NEWARK—News, William J. Flanagan.
Star-Eagle, W. L. R. Wurts.
Sunday Call, G. A. Kuhn.

PATERSON—Call, John Sweeney.
Evening News, John Camp.
Press Guardian, August Eppler.

TRENTON—Evening Times, Elma Law-
son Johnston.
State Gazette, Alex Burslem.

New Mexico

ALBUQUERQUE—Herald, H. P. Pick-
rell.
Journal, Mrs. C. C. Root.
State Tribune, E. H. Schaffer.

New York

ALBANY—Knickerbocker Press and Al-
bany Evening News, William H. Has-
kell.

Times-Union, Prof. George Edgar
Oliver.

BROOKLYN—Citizen, Harry Tower.
Eagle, Edward T. Cushing.
Standard Union, Felix Deyo.
Times, Helen Strickland.

BUFFALO—Courier, Mary Swann.
Enquirer, F. W. Balch.
Express, M. H. Howard.
News, Dr. Edward Durney.
Times, Mary G. Clark.

NEW YORK—American, Leonard Lieb-
ling; Grena Bennett, Assistant.
Evening Journal, Irving Weil.
Herald-Tribune, Lawrence Gilman;
Francis D. Perkins, Mary Watkins, As-
sistants.

Post, Olga Samaroff; Charles Pike
Sawyer, Mus. Editor.

Staats-Zeitung, Maurice Halperson.
Sun, W. J. Henderson; Miss Dunn,
Mr. Noble, Assistants.

Telegram, Herbert F. Peyser, Pitts
Sanborn.

Telegraph, Theodore Stearns.
Times, Richard Aldrich, Olin Downes;
Margaret Serruys, Assistant; William
Chase, Mus. Editor.

World (Evening), Richard L. Stokes.
World (Morning), Samuel Chot-
zinoff; Douglas Gilbert, Assistant.

ROCHESTER—Democrat and Chronicle,
Stewart Sabin.

Journal-American, William Costello.
Times-Union, A. J. Warner.

SCHENECTADY—Gazette, Helen Clinton.
Union Star, P. J. Kirkwood.

SYRACUSE—Herald, George Smith.
Journal, Isidore Goodman; Sunday
Edition, Louis Crabtree.
Post Standard, Mr. Tutley.
TROY—Record, Hilda Woodruff.
Times, Satie Ehrlich.
UTICA—Observer-Dispatch, Alberta Dick-
inson.
Press, Johannes Magendanz.
Sunday Observer, George Morath.

North Carolina

ASHEVILLE—Citizen, Willis Cuning-
ham, Blanche E. Loftain, Edith Truitt.
Times, N. C. Hendricks.
AKRON—Beacon-Journal, Ethel Myers.
Times-Press, Esther Noonan.

Ohio

CANTON—News, Mrs. Jean O. Potter.
Repository, Jeanette McConkey.
CINCINNATI—Commercial Tribune, Sam-
uel Wilson.
Enquirer, William S. Goldenburg.
Post, Mrs. Lillian Tyler Plogstedt.
Times-Star, Mrs. N. P. Smith.
CLEVELAND—Leader-News, Archie Bell.
Plain Dealer, James H. Rogers.
Press, Wilson G. Smith.
Times, Eugene Plumb.
COLUMBUS—Citizen, Harold Davidson,
John McNulty.
Dispatch, H. E. Cherrington.
State Journal, Nelson H. Budd.
DAYTON—Daily News, Penelope Perrill.
Herald, A. S. Kany.
Journal, Miss Merab Eberle.
SPRINGFIELD—Daily News, Marie Ten-
nant.
Daily Sun, Marjorie Schaefer.
TOLEDO—Blade, V. K. Richards.
News-Bee, William Mack.
Times, Flora Ward Hine. line.
YOUNGSTOWN—Telegram, Amy An-
derson.
Vindicator, L. R. Boals.

Oklahoma

OKLAHOMA CITY—Daily Oklahoman,
Dixie Payne.
Oklahoma City Times, Gallie Soonu.
Oklahoma News.
TULSA—Tribune, Nelle Bunyan Jennings.
World, Faith Hieronymus.

Oregon

PORTLAND—Journal, J. L. Wallin.
Morning Oregonian, David Piper.
Portland News, Emil Enna.
Portland Telegram, Susie Aubrey
Smith.

Pennsylvania

ALLENTOWN—Chronicle and News,
Britain Roth.
Morning Call, Margaret Moyer.
ERIE—Daily Times, Albert Dowling, Jr.
Dispatch-Herald, E. A. Haesener.
HARRISBURG—Patriot and Evening
News, J. H. Hillegas; Gorkyn Watkins.
Telegraph, A. H. Stackpole.
LANCASTER—Intelligencer, Estelle Steh-
man.
New Era, Dr. Wm. A. Wolf.
News-Journal, Mary Kroeger.
PHILADELPHIA—Bulletin, A. L. Tubbs.
Inquirer, Linton Martin.
Public Ledger, Samuel L. Laciard.
Record, H. L. Dieck.
PITTSBURGH—Chronicle Telegraph (no
special critic).
Gazette, Fred Lissfelt.
Post and Sun, Harvey B. Gaul.
Press, Burt McMurtrie.
READING—Eagle, Florence Miller.
Herald-Telegram, Walter Heaton.
Tribune, William W. Britton.
SCRANTON—Republican, D. E. Jones.
Times, Emily Wilcox.
WILKES-BARRE—News, John A. Hour-
igan.
Record, Gwilym Davies.
Times-Leader, W. E. Woodruff.
WILLIAMSPORT—Gazette and Bulletin,
A. Norman Gage.
Grit, Frederic E. Manson.
Sun, Anna F. Burk.

Rhode Island

PROVIDENCE—Journal, Allen Potter.
News, Ben Boyden.
Tribune, Martin Flaherty.

South Carolina

COLUMBIA—Record, Maurice Matteson.
State, Martha Dwight.

Tennessee

HATTANOOGA—News, Thankful Everett; Mrs. John L. Meek; Mr. Howard Smith.

Times, Mrs. Clarence Cook; A. G. Ragsdale.

KNOXVILLE—Journal; News; Sentinel.

MEMPHIS—Commercial Appeal.

News Scimitar, George Williamson.

Press, G. C. Sanders.

NASHVILLE—Banner, Dr. George Pullen Jackson.

Nashville Tennessean, Alvin Wiggers.

Texas

DALLAS—News, John Rosenfield, Jr.

Journal, John Rosenfield, Jr.

EL PASO—Herald, Ollie P. Lansden.

Post, Myrtle Jackson.

Times, Ollie P. Lansden.

FORT WORTH—Record, B. Blockinger.

Star-Telegram, Mrs. Mae B. Benson.

HOUSTON—Chronicle, Ellen Douglas MacCorquodale.

Press, Velma Soule.

SAN ANTONIO—Express, Penelope Borden.

VACO—News-Tribune, Mrs. Wood.

Times-Herald, Miss Pool.

Utah

SALT LAKE CITY—Desert Evening News, Mark Peterson.

Telegram, Helen Garrity.

Tribune, Kay Harms.

Virginia

NORFOLK — Ledger-Dispatch, C. H. Hoofnagle.

Virginian Pilot, Joseph Leslie.

RICHMOND—News Leader, Helen de Motte.

Times Dispatch, Douglas Gordon.

Washington

SEATTLE — Post-Intelligencer, Everhardt Armstrong; E. S. Cowper.

Star, Mrs. Louise Raymond Armstrong.

Times, Richard Hayes.

SPOKANE—Chronicle, Mr. Budwin.

Press, Miss Lanham.

Spokane Woman, Mrs. Pauline S. Bloom.

Spokane Review, Mrs. Mabel Watrous.

TACOMA—Daily Ledger, L. L. Clemans.

News-Tribune, Mrs. Hosmer.

Times, Mrs. Ceta Bennet-Munsey.

Wisconsin

MADISON—Capital Times, Adrian Scolten.

State Journal, Nelson Jansky.

MILWAUKEE—Journal, Richard S. Davis.

Leader, Karl Schaueremann.

Sentinel, Catherine Panill Meade.

Wisconsin News, Virginia F. Castello.



CHORAL ORGANIZATIONS

Arizona

PHOENIX — Musicians' Club Chorus.
Conductor: H. Aden Enyeart, 607 North
3rd Ave.

California

LOS ANGELES—A Capella Choir. Con-
ductor: John Smallman.

Ellis Club (Male voices). Conductor:
J. B. Poulin.

Oratorio Society. Conductor: John
Smallman.

Orpheus Club (Male voices). Conduc-
tor: Hugo Kirchofer.

Women's Lyric Club. Conductor: J.
B. Poulin.

OAKLAND—Elks' Glee Club. Conduc-
tor: Eugene Blanchard, 40 Highland
Ave., Piedmont.

Orpheus Club. Conductor: E. D.
Crandall, Athenian Club.

Wednesday Morning Club. Conduc-
tor: Paul Stein Ivoeff, 5302 Broadway.

REDLANDS—Redlands Choral Society.
Conductor: Professor W. B. Olds.

SACRAMENTO—McNeill Club. Con-
ductor: Frank Smith, c/o Elks' Club,
Stockton.

Schubert Club. Conductor: Henry L.
Perry, c/o Bohemian Club, San Fran-
cisco.

Euterpean Chorus (Ladies). Conduc-
tor: Edward Peare, 2130 L St.

SAN DIEGO—Amphion Club. President:
Gertrude Gilbert, 139 Fir St.

Cadman Club (Male). Conductor:
Wallace Moody, 654 Torrence St.

Morning Choral Club (Ladies). Con-
ductor: Louis J. Bangert, 4250 Sierra
Vista St.

San Diego Oratorio Society. Conduc-
tor: Nino Marcelli, 447 2nd St., National
City.

SAN FRANCISCO—California Woman's
Club. Conductor: Eugene Blanchard, 40
Highland Ave., Piedmont.

Altenrose Singing Society. Manager:

Lulu Blumberg, 3131 Jackson St.

Bohemian Club Chorus. Conductor:
H. L. Perry, Bohemian Club.

California Choral Club. Conductor:
Homer Henley, 1249 Bay St.

Loring Club. Conductor: Wallace A.
Sabin, 1915 Sacramento St.

Olympia Club Chorus. Conductor:
H. L. Perry, Bohemian Club.

Pacific Saengerbund. Conductor:
Frederick Schiller.

San Francisco Municipal Chorus.
Conductor: Hans Leschke.

Shrine Chorus. Conductor: Eugene
Blanchard, 40 Highland Ave., Piedmont.

United Scandinavian Singers. Con-
ductor: Alex Philstrom.

SAN JOSE—A Capella Choir of the Col-
lege of the Pacific. Conductor: Charles
M. Dennis.

Colorado

DENVER—Arion Choral Society. Con-
ductor: Henry E. Neiderhut, 2621 Dex-
ter.

Orpheus Male Chorus. Conductor:
A. O. Adamson, 2446 Stout.

Treble Clef Club. Conductor: Flor-
ence Lamont Hinman, 1170 Sherman.

PUEBLO—St. Cecelia Amateur Operatic
Society. Conductor: E. MacDonald Mil-
lar, Mus. Bac., 410 West 18th St.

Connecticut

BRIDGEPORT—Bridgeport Oratorio So-
ciety (mixed chorus of about 250 voices).
Director, Frank Kasschan, Ridgewood,
N. J.

Germania Singing Society (male cho-
rus of about 40 voices). Director, Rob-
ert Webber, Jr., Cannon St.

Norden Swedish Singing Society (male
chorus of about 40 voices). Director,
Carl V. Larsen, Maplewood Ave.

Schwabebischer Männerchor (male cho-
rus of about 80 voices). Director, Fritz
K. G. Webber, Ferry Place.

HARTFORD—Cecilia Club (Women's Chorus). Cond.: Moshe Paranov, Sigmourney and Collins Sts.

Choral Club of Hartford. Conductor: Ralph Baldwin, 81 Tremont St.

Oratorio Society. Conductor: E. F. Laubin, 139 S. Beacon St.

NEW BRITAIN—New Britain Choral Society. Conductor: E. F. Laubin, 149 Beaver St., Hartford.

NEW HAVEN—Horatio Parker Choir. Conductor: David Stanley Smith, Yale School of Music.

Yale University Glee Club. Conductor: Marshall M. Bartholomew, 57 W. 48th St., New York City.

WATERBURY—The People's Chorus. Conductor: G. Loring Burwell.

Delaware

WILMINGTON—Orpheus Club. Conductor: Frank Ford Palmer, c/o DuPont Co.

F. Westminster Chorus. Director: John A. Thomas, Jr., 2505 Van Buren Street.

District of Columbia

WASHINGTON—Georgetown Philharmonic Society. Conductor: Malton Boyce.

Interstate Male Chorus. Conductor: Clyde B. Aitchison.

Rubinstein Club. Conductor: Claude Robeson, 1339 Irving St.

Washington Choral Society. Conductor: Charles S. Wengerd, 1319 Park Road, N. W.

Florida

MIAMI—Aeolian Chorus. Conductor: Bertha Foster, Miami Conservatory.

Miami Glee Club. Conductor: W. H. Barnes.

Miami Singers. Conductor: Carl Winkler, Hotel McAllister.

Music Club Chorus. Conductor: Mrs. Jean Littlewood, Miami Chamber of Commerce.

ST. PETERSBURG—Carreno Music Club and Choral. Conductor: C. Leroy Lyons, Grace Baptist Temple.

Georgia

ATLANTA—Atlanta Music Club Chorus. Director: Miss Lula Clark King, 808 Piedmont Ave.

College Park Music Club Chorus. Director: Mrs. W. W. Bateman, College Park.

SAVANNAH—Civic Opera Association. Conductor: Luther J. Williams, 225 East 50th St.

St. Cecelia Club. Conductor: Luther J. Williams, 225 East 50th St.

Illinois

CHICAGO—Apollo Musical Club. Conductor: Harrison M. Wild, Lyon & Healy Bldg.

Birchwood Musical Club. Conductor: William Boeppler, 921 Kimball Hall.

Chicago Bach Choir. Conductor: William Boeppler.

Chicago Madrigal Club. Conductor: D. A. Clippinger, Kimball Hall.

Chicago Singverein. Conductor: William Boeppler, 306 S. Wabash Ave.

Chicago South Side Woman's Chorus. Conductor: Carl Craven.

Chicago Swedish Glee Club. Conductor: H. William Nordin, 811 Kimball Hall.

Glen Ellyn Choral Club. Conductor: Thomas A. Pape, Fine Arts Bldg.

Hayden Choral Society. Conductor: Haydn Owens, Fine Arts Bldg.

Illinois Central Chorus. Conductor: Carl Craven, 410 South Michigan Ave.

Male Chorus and Women's Chorus of Illinois Bell Telephone Co. Conductor: Daniel Protheroe, Fine Arts Bldg.

Marshall Field and Company Choral Society. Conductor: Thomas A. Pape.

Mendelssohn Club. Conductor: Calvin Lampert, 243 S. Wabash Ave.

Nordstjernen Swedish Male Chorus. Conductor: Joel Mossberg.

Paulist Choristers. Conductor: Leroy T. Wetzel, 1127 North Dearborn.

Scottish Choir, Inc. Conductor: J. Burlington Rigg, c/o Gunn School of Music, Fine Arts Bldg.

Sherwood Chorus. Conductor: Daniel Protheroe, Fine Arts Bldg.

Swedish Choral Society of Chicago. Conductor: Edgar A. Nelson, c/o Bush Conservatory.

Swift and Company Male Chorus.

Conductor: D. A. Clippinger, Kimball Hall.

West Suburban Choral Society, Downers Grove, Ill. Conductor: Thomas A. Pape, Fine Arts Bldg., Chicago, Ill.

DANVILLE—Danville Choral Society (80 mixed voices). Pres., Douglas F. Stevens, 801 West Center St.; Musical Dir., G. Magnus Schutz, Chicago.

PEORIA—First Methodist Church Chorus. Conductor: Lee S. Wilson, 119 La Salle Place.

Orpheus Club (Male). Conductor: Howard D. Kellogg, 349 Moss Ave.

Philharmonic Choral of the Amateur Musical Club (Ladies). Conductor: Kenneth M. Stead, 106 Crescent Ave.

Indiana

FORT WAYNE—Lutheran Choral Society. Conductor: George Weller, 1142 Barr St.

INDIANAPOLIS — Mendelssohn Choir. Conductor: Elmer Steffens.

MUNCIE — Men's Chorus. Conductor: Ernest Bilby, 1000 East 8th St.

Iowa

DAVENPORT—Woman's Club Chorus. Dir.: Mrs. A. Schmidt Gobble, 118½ W. 3rd St.

DES MOINES—Colonial Club. Director: Laura Ellis, 532 31st St.

Des Moines University Chorus. Conductor: Dean Raymond Carr.

Handel Choir. Conductor: Holmes Cowper, Drake University.

Philharmonic Choir. Conductor: Ross Vernon Miller.

Kansas

KANSAS CITY—Abdallah Shrine Chanters. Conductor: Roy Rawlings, 645 Nebraska Ave.

Kansas City Civic Choral Club. Conductor: Earl Rosenberg, Horner Institute, Kansas City Conservatory, 40 South 18th St., Kansas City, Mo.

Mozart Club Chorus. Conductor: Mrs. L. A. Wickliffe, 1211 North 19th St.

WICHITA—Lyric Glee Club (male). Wichita Music Club (Ladies).

Kentucky

BOWLING GREEN—A Capella Chorus of State Teachers' College. Conductor: Lenore Wilson.

LOUISVILLE—Liederkrantz. President: F. O. Nuetzel.

Louisville Male Chorus. President: Frank T. Buerck, Snead Bldg.

Louisville Mixed Chorus. Conductor: Frederic A. Cowles, care Louisville Conservatory of Music.

Louisiana

BATON ROUGE—Baton Rouge Choral Society. Conductor: H. D. Piller, Florida Street.

L. S. U. Choral Society. Conductor: H. W. Stopher.

NEW ORLEANS—Entertainers. Conductor: Ruth M. Harrison.

Le Circle Lyrique. Conductor: Henry Wehrman.

Loyola Choral Society and Glee Club. Conductor: Victor Chenais.

New Orleans Philharmonic Society. Conductor: Miss Corinne Mayer.

O'Connell Choral Club. Conductor: George Winteler.

Polyhymnia Circle. Conductor: Teresa Canon-Buckley.

Saturday Music Circle. Conductor: Mary V. Maloney.

Touro Synagogue Choral Society. Conductor: Mary V. Maloney.

Maine

PORTLAND—Festival Chorus. Conductor: William R. Chapman, Bethel, Maine.

Men's Singing Club. Conductor: Alfred Brinkler, 104 Park Street.

Polyphonic Society. Conductor: Alfred Brinkler, 104 Park Street.

Women's Choral Society. Conductor: Rupert Neily, Baxter Block.

Maryland

BALTIMORE—Baltimore Opera Society. Conductor: David Melamet.

Castelle Opera Class. Conductor: George M. Castelle.

Metropolitan Singing Club. Conductor: Eugene Wyatt.

B. and O. Glee Club. Conductor: R. Van Sant.

Oratorio Society. Conductor: Joseph Peche.
Arion Singing Society. Conductor: August Becker.

Massachusetts

BOSTON—Apollo Club. Conductor: Emil Mollenhauer, 189 Huntington Ave.

Cecilia Society. Conductor: Malcolm Lang.

Federated Choral Society. Conductor: George Sawyer Dunham.

Handel and Haydn Society. Conductor: Emil Mollenhauer, 189 Huntington Ave.

Jewish Choral Society. Conductor: Henry Gideon.

Malden Philharmonic Society. Conductor: Henry Gideon.

People's Choral Union of Boston (200 voices). Conductor: Geo. Sawyer Dunham.

Pierian Sodality. Conductor: G. A. Brown.

Temple Singers. Conductor: Henry Gideon.

CAMBRIDGE—Harvard Glee Club. Conductor: Archibald T. Davidson, Harvard Music Bldg.

University Double Quartet. Harvard University. Conductor: Joseph Lautner.

FALL RIVER—Fall River Symphony Chorus. Conductor: E. Roberts Sunger.

LAWRENCE—Civic Chorus. Conductor: Mrs. G. K. Bancroft, Essex Bank.

Square and Compass Glee Club and Choral. Conductor: Ferdinand Lehnert, Woodland Street.

LOWELL—Masonic Glee Club. Conductor: Mr. Lehnert.

Middlesex Women's Club. Conductor: Inez Field Damon.

State Normal School Glee Club. Conductor: Inez Field Damon.

LYNN—Lynn Choral Society. Conductor: Arthur B. Keene, 163 Lewis Street.

NEW BEDFORD—Cercle Gounod Choral Society. Conductor: Rodolphe Godreau, 718 County Street.

SPRINGFIELD—McDowell Club. Cond.: Arthur H. Turner, Maple St.

Orpheus Club, Secy.-Bus. Mgr., Wm. C. Taylor, 168 Bridge St. Cond.: John J. Bishop.

WORCESTER—Assumption College Glee Club. Conductor: A. J. Harpin, 99 Front Street.

Clark College and Holy Cross College Musical Clubs. Conductor: J. Edward Bouvier, 22 Lenox Street.

Jeanne Mance Choral Society. Conductor: Dr. A. J. Harpin.

Philharmonic Choral Society. Conductor: Dr. A. J. Harpin.

Plymouth Church Choral Society. Conductor: Dr. A. J. Harpin.

Oratorio Society. Conductor: J. Vernon Butler, 21 Einhorn Road.

Swedish Male Chorus. Conductor: Ernst Francke, c/o Norton Company.

Michigan

ANN ARBOR—University Choral Union. Conductor: Earle V. Moore.

DETROIT—Madrigal Club of Detroit. Conductor: Chas. Frederick Morse.

Orpheus Club. Conductor: Charles Frederick Morse.

Symphony Choral Society. Conductors: Ossip Gabrilowitsch and Victor Kollar, Orchestra Hall.

FLINT—Cornish Male Voice Choir. Conductor: John T. Schofield, 817 East 8th St.

First Presbyterian Choir. Conductor: Clarence Eddy, 313 West 7th St.

Flint Community Chorus. Conductor: William W. Norton, Flint Community Music Association.

Industrial Mutual Association Glee Club. Conductor: William W. Norton, Flint Community Music Association.

Minnesota

MINNEAPOLIS—Apollo Club (Male). Conductor: H. S. Woodruff.

Ladies' Chorus. Conductor: Harry Anderson.

Melody Way Chorus (Children's voices). Conductor: Ednah F. Hall.

Minneapolis Symphony Chorus. (Mixed voices). Conductor: Henri Verbruggen.

Norwegian Glee Club. (60 voices). Odin Male Chorus. President, Dr. Alfred Olson.

Oratorio-Opera Chorus of University of Minnesota. (Mixed voices). Conductor: Earle Killeen.

Rhys-Herbert Male Chorus. Conductor: Earle Killeen.

NORTHFIELD — St. Olaf's Lutheran Choir. Conductor: Dr. F. M. Christiansen.

ST. PAUL—The St. Paul Municipal Chorus. Conductor: Leopold G. Bruenner.

The Orpheus Club. Conductor: Malcolm McMillan.

The St. Paul Swedish Male Chorus. Conductor: Emil Anderson.

Missouri

JOPLIN—Joplin Choral Club. Conductor: Walter McCray, Pittsburg, Kansas.

KANSAS CITY—Women's Choral Club. Conductor: Earl Rosenberg, 300 Troost Ave.

ST. JOSEPH—St. Joseph Choral Society. Conductor: Paul Craig, Independence.

ST. LOUIS—Apollo Club. Cond.: Charles Galloway, 4171 Magnolia Ave.

Jessie Gaynor Choral Club. Conductor: Wm. Parsons.

Knights of Columbus Choral Club. Cond.: Wm. Theo Diebels, 4421 Pershing Ave.

Massenchor. Cond.: Dr. Hugo Anschuetz, 3809 Cleveland Ave.

Morning Choral (Women's Chorus). Cond.: Charles Galloway.

St. Louis Pageant Choral Society. Cond.: Frederick Fischer, Symphony Office, Odeon.

Nebraska

OMAHA — Apollo Club. Conductor: Frank Van Grundy, 22nd and Capitol Ave.

Orpheus Male Chorus. Conductor: Fritz Al. Carlson, 2869 Mary St.

New Hampshire

MANCHESTER—Masonic Choir. Conductor: Alfred E. Plumptre, 278 Myrtle Street.

New Jersey

ATLANTIC CITY—Crescendo Club. Conductor: Helen Kennedy.

ELIZABETH—Eintracht Choral Society. Conductor: Carl Kapp.

Elks' Glee Club. Conductor: Bauman Löwe, 352 South Broad Street.

Fidel Workmen's Singing Society. Conductor: William Laufenberg, 635 Elizabeth Avenue.

Liederkrantz Choral Society. Conductor: Carl Heins, First Avenue.

Oratorio Society. Conductor: Herbert Stavely Sammond, Brooklyn, New York.

Women's Choral Society. Conductor: Mrs. Lillian Andrews.

JERSEY CITY—Woman's Choral. Conductor: Dr. Arthur Woodruff, Carnegie Hall, New York City.

Woman's Club Choral. Conductor: Mrs. Edward Laterman.

NEWARK—Handelian Choir. Conductor: Rodney Saylor, 311 Chadwick Avenue.

Lyric Club (female). Conductor: Dr. Arthur Woodruff, Carnegie Hall, New York City.

Orpheus Club (male). Conductor: Frank Kasschan.

Trinity Cathedral Choir. Conductor: A. L. Faux.

PATERSON—Hebrew Musical Singing Society. Director: Abraham Lundy, 258 Harrison Street.

TRENTON—Arion Glee Club. Director: William Woodhouse, Edgely, Pa.

Contemporary Club Chorus. Director: Mrs. Chas. H. Waters, 729 West State St.

Music Makers. Director: Henry Colin Thorpe, 37 West State St.

United Chorus Association. Director: George H. Zimmerman, c/o G. A. Barlow Sons Company.

New Mexico

ALBUQUERQUE—Apollo Club. Conductor: Albert A. White, 521 North Fifth Street.

Fortnightly Music Club and Choral. Conductor: Mrs. D. W. Faw, 915 West Roma Avenue.

New York

ALBANY—Monday Musical Club Chorus. Conductor: Elmer A. Tidmarsh, 320 South Allen St.

Mendelssohn Club. Conductor: Frank Sill Rogers, 180 Washington Ave.

BROOKLYN—Apollo Club (male voices). Conductor: John H. Brewer, 260 Cumberland Street.

Chaminade Club. Conductor: Emma Richardson-Kuster, 579 East 19th Street.

Fique Choral. Conductor: Carl Fique, 128 De Kalb Avenue.

Morning Choral Club. Conductor: Herbert Stavelly Sammond, 725 Argyle Road.

Mundell Choral Club. Conductor: M. Louise Mundell.

Oratorio Society. Conductor: Walter Henry Hall, Columbia University, New York.

Philomela. Conductor: Etta Hamilton Morris, 835 Lincoln Place.

Plymouth Ladies' Choral (50 voices). Conductor: G. Waring Stebbins, 1171 Dean St.

United Scandinavian Singers. Conductor: Ole Windingstad, 2619 Bedford Avenue.

University Glee Club. Conductor: Edward J. A. Zeiner, 1230 Carroll Street.

Woodman Choral Club. Conductor: R. Huntington Woodman, 131 Hicks Street.

BUFFALO—Buffalo Choral Club. Conductor: William Benbow, 227 Anderson Place.

Buffalo Orpheus. Conductor: Viktor W. Schwarz, 692 Northampton St.

Chopin Singing Society (Male). Conductor: Seth Clark, 834 Auburn Ave.

Fredo Singing Society (Male). Conductor: John Nadolny, 1086 Walden Ave.

Guido Chorus. Conductor: Seth Clark, 834 Auburn Ave.

Kalina Singing Society (Ladies). Conductor: Angeline Stegelska, 879 Humboldt Parkway.

Lirnik Singing Society. Conductor: John Nadolny, 1086 Walden Ave.

Moniuszko Singing Society (Male). Conductor: Siegmund Nowacki, 54 Guilford St.

Polish Singing Circle (Male). Conductor: Seth Clark, 834 Auburn Ave.

Rubinstein Chorus. Conductor: R. Leon Trick, 522 West Ferry St.

NEW YORK—Banks Glee Club. Conductor: Bruno Huhn, 205 W. 57th St.

Beethoven Society, Inc. Conductor: Howard Barlow, 54 W. 51st St.

Brahms Club. Conductor: Leo Braun, 1425 Broadway.

Choral Society of Washington Heights. Conductor: Siegmund Jaffa, 1425 Broadway.

Columbia University Chorus. Conductor: Walter Henry Hall, 39 Claremont Avenue.

Handel Vocal Society. Conductor: Dr. Clement Burbank Shaw, 253 West 85th Street.

Liederkrantz of New York. Conductor: Carl Richard Fuchs-Jerin, 111 East 58th Street.

Lyric Club of New York. Conductor: Arthur Leonard, 110 West 81st Street.

Mendelssohn Glee Club. Conductor: Ralph L. Baldwin, 81 Tremont St., Hartford, Conn.

Oratorio Society of New York. Conductor: Albert Stoessel, c/o New York University.

Oratorio Society of the New York City Christian Science Institute. Conductor: John Warren Erb, 37 West 72nd Street.

Peoples' Chorus of New York, Inc. Conductor: L. Camilieri, Room 718, 41 East 42nd Street.

Riverdale Choral Society. Conductor: Howard Barlow, 73 West 11th Street.

Rubinstein Club of New York. Conductor: William Rogers Chapman, Waldorf-Astoria Hotel.

Schola Cantorum of New York, Inc. Conductors: Margaret Dessoiff, Hugh Ross.

Singers' Club of New York. Conductor: Alfred Y. Cornell, Carnegie Hall.

Society of the Friends of Music. Conductor: Artur Bodanzky.

St. Cecilia Club. Conductor: Victor Harris, 140 West 57th Street.

University Glee Club of New York, Inc. Conductor: Marshall Bartholomew, 57 W. 48th St.

University Heights Choral Society. Conductor: Willard Sektberg, 4 West 40th Street.

Washington Heights Choral. Conductor: Ethel Grow, 200 West 57th Street.

Women's University Glee Club. Conductor: Gerald Reynolds, 243 East 57th Street.

SCHENECTADY—Schubert Club. Conductor: Elmer A. Tidmarsh.

Thursday Morning Musical Club. Conductor: Elmer A. Tidmarsh.

Union College Glee Club. Conductor: H. A. Schaufler.

SYRACUSE—Opera Association. Conductor: Morton Adkins, 324 Montgomery St., Room 205.

Syracuse University Chorus. Conductor: Prof. Lyman, 823 Sumner Ave.

TROY—Troy Vocal Society. Conductor: Elmer A. Tidmarsh.

UTICA—Cymreigyddion Society (Welsh Chorus). Manager: John S. Jones, St. David's Hall.

Hayden Male Chorus. Conductor: John G. Thomas, 1302 Miller Street.

K. of C. Chorus. Conductor: George Wald, Avon Theater.

Männerchor. Conductor: Johannes Magendanz, Utica Conservatory.

Philharmonica. Conductor: S a m Evans, 1006 Miller Street.

Singers' Club. Conductor: Olive Howe, Prospect Street.

YONKERS—Lyndon Wright Choral Club. Dir.: Mrs. Ruth Goodale, 80 Highland Ave.

Madrigal Club. Dir.: Audrey Lauder, 8 Park Ave. Terrace.

Westchester County Junior Music Festival Chorus. Dir.: Victor L. F. Rebmman, 695 Palisade Ave.

Yonkers Male Glee Club. Dir.: Clifford E. Dinsmore, 14 Wood Court, Tarrytown, N. Y.

North Carolina

ASHEVILLE—Apollo Club. Conductor: Sam Fisher.

Florio Singers. Conductor: Dr. Arthur Manchester.

Peoples' Chorus. Conductor: Dr. Arthur Manchester.

GREENSBORO—Choral Society. Conductor: Wade R. Brown,

Euterpe Club. President: Agnes Martin.

Musical Art Club. Conductor: Charles Traxell.

Ohio

CINCINNATI—Cincinnati May Festival Chorus. Conductor: Frank van der Stucken.

Orpheus Club. Conductor: Prower Symons, Dana Bldg.

St. Lawrence Choir. Conductor: Alfred Schehl.

St. John's Choir. Conductor: John A. Hoffman.

CLEVELAND—Lutheran Chorus. Conductor: F. M. Strietor.

Orpheus Male Choir. Conductor: Charles D. Dawe.

Singers' Club. Conductor: J. Van Dyke Miller, 9400 Euclid Ave.

COLUMBUS—Elks' Chorus. Conductor: Willis G. Bowland, c/o Sinking Fund Trustees, 6th and Broad Sts.

Musical Art Society. Conductor: At present without any.

St. Paul's Church Choir. Conductor: Willis G. Bowland, c/o Sinking Fund Trustees, 6th and Broad Sts.

Scottish Rite Masonic Chorus. Conductor: Frank E. Lauterbach, 107 Deshler Ave.

Shrine Masonic Chorus. Robert W. Roberts, 205 Walhalla Road.

DAYTON—Choral Art Society of St. Mary's Church. Conductor: J. C. Fehring, 241 Virginia Ave.

Dayton Dutch Club. Conductor: Gordon S. Battelle, 1527 N. Euclid Ave.

Dayton Woman's Music Club. Conductor: Ethel Martin Funkhouser.

First Baptist Church Choir. Conductor: Gordon S. Battelle, 1527 N. Euclid Ave.

Westminster Choir of Dayton. Conductor: J. Finley Williamson.

TOLEDO—Educational Club Chorus. Conductor: Mrs. Allen D. Gaither, 2731 Scottswood Avenue.

Ionian Male Chorus. Conductor: F. H. Bargy, 736 West Central Avenue.

Mozart Society. Conductor: Joseph Sainton, 2314 Collingwood Avenue.

YOUNGSTOWN—Club Choral. Director: Mrs. F. B. Horn.

Oklahoma

OKLAHOMA CITY—Men's Apollo Club. Conductor: Sam Hart, 215 West Fifth Street.

Schubert Choral Club. Conductor: Clark Snell.

TULSA—Apollo Club. Conductor: Robert Boice Carson, 517 South Main Street.

Schumann Club. Conductor: Robert Boice Carson, 517 South Main Street.

Oregon

MANSFIELD—The Chaminade Club. Conductor: Mrs. William Horsfall, 1007 South 2nd St.

PORTLAND—Apollo Club. Director: W. H. Boyer, 675 East 19th Street.

Orpheus Club. Director: William Mansell Wilder, 380 Vista Avenue.

Pennsylvania

ALLENTOWN—Handel and Haydn Society. Conductor: William Rees, 132 N. Madison St.

BETHLEHEM—Bach Choir. Conductor: Dr. J. Fred Wolle, Wilbur Trust Bldg.

ERIE—Musical Art Society. Conductor: E. A. Haesener, 816 Myrtle St.
Orpheus Male Chorus. Conductor: Charles Le Sueur, 809 Cherry St.

HARRISBURG—The Apollo Club. Conductor: John W. Phillips.
Jenny Lind Club. Conductor: John W. Phillips.
Harrisburg Civic Opera Association. Conductor: Mrs. Florence Askley Ley.
Ward Stephens' Male Chorus. Conductor: Ward Stephens.

LANCASTER—Watt and Shand Chorus. Conductor: C. N. McHose.

PHILADELPHIA—Brahms Chorus (100 voices). Conductor: N. Lindsay Norden.

Atlantic Choral Society. Conductor: F. Lyman Wheeler, Atlantic Building, Broad and Spruce Streets.

Choral Art Society. Conductor: H. Alexander Matthews, Presser Bldg.

Choral Union. Conductor: Anne McDonough, Art Alliance.

Fortnightly Club and Choral. Conductor: Henry G. Thunder.

Gimbel Choral Society. Conductor: Stanley Muschamp, 47 South 17th Street.

Hebrew Choral Society. Conductor: Anthony Schwartz, Overbrook.

Jünger Maennerchor. Conductor: C. H. Martin, 1712 North Broad Street.

Knights of Columbus Chorus. Conductor: F. P. McKinney, St. Stephens' R. C. Church.

Lighthouse Choral Society. Conductor: Stanley Muschamp.

Madrigal Singers. Conductor: Henry Hotz, 1710 Chestnut Street.

Matinee Musical Club Chorus. Conductor: Mrs. Samuel W. Cooper.

Mendelssohn Club. Conductor: Bruce A. Carey, Girard College.

Musical Art Society. Conductor: H. Alexander Mathews.

Orpheus Club. Conductor: Dr. Arthur D. Woodruff, Carnegie Hall, New York.

Palestrina Choir. Conductor: Nicola A. Montani.

Philadelphia Choral Society. Conductor: Henry Gordon Thunder.

Philadelphia Music Club. Conductor: Clarence K. Bawden.

Philadelphia Operatic Society. Conductor: Clarence K. Bawden.

Philadelphia Music Chorus. Conductor: Stanley Addicks, 106 South 36th Street.

Old York Choral Society. Conductor: Bessie Kille Slauch, 615 West Olney Avenue.

Sesqui-Centennial Festival Chorus. Conductor: Bruce A. Carey, Girard College.

Snellenburg Choral Society. Conductor: H. G. Thunder.

Strawbridge & Clothier Chorus. Conductor: H. J. Tily, Eighth and Market Streets.

Symphony Club Chorus. Conductor: W. F. Happich, 1520 Chestnut Street.

Tioga Choral Society. Conductor: J. B. Hartzell, 6222 North Broadway.

Treble Clef Choral Society. Conductor: Karl Schneider, 13th and Spruce Streets.

University of Pennsylvania Musical Club Choral. Conductor: H. Alexander Matthews.

W. Philadelphia Musical Association. Conductor: C. H. Martin, 5941 Latonia Street.

PITTSBURGH—Apollo Male Choral Society. Conductor: Harvey B. Gaul, 12 Dunmoyle Place.

Mendelssohn Club. Conductor: Ernest M. Lunt, 612 Summerlea Ave.

READING—Choral Society. Conductor: N. Lindsay Norden, 21st and Walnut Streets, Philadelphia.

Liederkrantz. Conductor: George D. Haage, 226 South Fifth Street.

SCRANTON—Choral Union of Hickory Street Presbyterian Church. Conductor: David Jenkins, 307 Fourteenth Street.

Jünger Männerchor. Conductor: David Jenkins.

Liederkrantz. Conductor: Frank J. Daniel, 435 Clay Avenue.

WILKES-BARRE—Concordia Male Chorus. Conductor: Adolph Hansen, Simon Long Bldg.

Mozart Chorus. Conductor: Adolph Hansen.

Orpheus Male Chorus. Conductor: Gwilym Amos, 93 North Mead Street.

Sheldon Mixed Chorus. Conductor:
John Lloyd Evans, 436 South River.

WILLIAMSPORT — The Business and
Professional Women's Glee Club. Con-
ductor: Emma Kiess, 769 West 4th St.
The Chaminade. Conductor: Lester
C. Birchard, 239 East 4th St.
The Elks' Glee Club. Conductor:
Harold Pries, 51 West 3rd St.
The MacDowell Club. Conductor:
Leon Abbott Haffmeister, 4 East 3rd St.
The Moose Male Chorus. Conductor:
Gustav J. Kliemann, 48 Washington St.
The Newberry Choral Society. Con-
ductor: Harry W. Williamson, 2352 West
4th St.
The Singing Section of the Williams-
port Turn Verein. Conductor: Gustav
J. Kliemann, 48 Washington St.
Williamsport Consistory Choir. Con-
ductor: Frederic E. Manson, 929 Camp-
bell St.

Rhode Island

PROVIDENCE—Festival Chorus. Con-
ductor: John B. Archer, No. 1 Charles
Field Court.
University Glee Club. Conductor:
Berrick Schloss, 158 Governor Street.
Verdani Chorus. Conductor: Oscar
Ekeberg, Conimicut, Rhode Island.

South Carolina

CHARLESTON—Charleston Male Chorus.
Conductor: Bernard E. Hirons.
Musical Art Club Chorus. Conductor:
Bernard E. Hirons.
CHATTANOOGA — Chattanooga Male
Chorus. President: W. C. Wallace, 109
East 7th St.
Chattanooga Music Club Chorus.
Conductor: Howard Smith, c/o Chat-
tanooga News.
St. Cecelia Club (Ladies). Conduc-
tor: Blinn Owen, c/o St. Paul's Church.
St. Paul's Choir. Conductor: Blinn
Owen, c/o St. Paul's Church, 7th and
Pine Sts.
COLUMBIA—University of South Caro-
lina Choral Club. Conductor: Maurice
Matteson.
KNOXVILLE—The Tuesday Morning Mu-
sical Club. Conductor: Hans Schroeder,
3017 Magnolia Ave.
MEMPHIS—Apollo Club. Conductor:
John B. Vesey, 104 S. Main Street.

Texas

DALLAS—Dallas Male Chorus. Mgr:
James Fitzgerald, c/o D. L. Whittle Mu-
sic Co.
EL PASO—Friends of Music. Conductor:
Mrs. J. J. Kaster, 3115 Wheeling.
Orpheus Club. Conductor: C. J. An-
drews, 909 Nevada.
FORT WORTH—Apollo Chorus and
Moslah Shrine Chanters. Conductor:
Sam S. Losh, Mutual Home Building.
Eutepan Chorus. Conductor: Ber-
nard U. Taylor, 815 Throckmorton St.
Harmony Club Chorus. Conductor:
Carl Venth, Texas Woman's College.
Municipal Opera Chorus. Conductor:
Sam S. Losh, Mutual Home Building.
HOUSTON—Treble Clef Club. Conduc-
tor: George W. Crampton.
Kiwanis Glee Club. Conductor: Elli-
son Van Hoose.
SAN ANTONIO — Chaminade Choral
Club. President: Mrs. Eli Hertzberg,
521 West Euclid Ave.
San Antonio Mozart Society. Conduc-
tor: David L. Ormesher, Mayor Tem-
ple of Music.

Utah

SALT LAKE CITY—Chaminade Chorus
(Ladies). Conductor: A. C. Lund, 200
North Main St.
Mendelssohn Chorus (Male). Con-
ductor: J. Spencer Cornwall, 1246 Park-
way Ave.
Metropolitan Club. Conductor: W.
F. Robinson, Murray, Utah.
Orpheus Club (Male). Conductor:
Frank W. Asper, 200 North Main St.
Salt Lake Tabernacle Choir. Con-
ductor: A. C. Lund, 200 North Main St.
The Swanee Singers. Conductor:
Hugh Dougall, 44½ South Main St.

Virginia

NORFOLK—Choral Society. Conductor:
Walter Greenwood, Christian Temple.
Treble Clef Club. Conductor: Mrs.
F. S. Hancock, 704 Colley Avenue.
Y. W. C. A. Women's Chorus. Con-
ductor: A. Howard Garrette, North
Shore Club Bldg.
RICHMOND—Acce Temple Shrine Chan-
ters. Conductor: Elmer G. Hoelzle, Sta-
tion W. R. V. A., 21st and Main Sts.
Jean Trigg Chorus. Conductor: Jean
G. Trigg, Corley Building.

Sabbath Glee Club (Negro Folk Songs). Conductor: Joseph Mathews, c/o Federal Reserve Bank.

Woman's Choral Club. Conductor: Paul Saunier, State and City Bank Building.

Washington

SEATTLE—Amphion Male Chorus. Conductor: Graham Morgan.

Bach Choir. Conductor: Graham Morgan.

Ladies' Lyric Club. Conductor: Graham Morgan.

Orpheon Society. Conductor: Edwin J. Fairburn.

Philomel Club. Conductor: R. H. Kendrick.

SPOKANE—Clarion Club. Director: C. O. Rice, 311 Cleveland Avenue.

Spokane Choral Society. Conductor: J. W. Mather, Lewis and Clark High School.

TACOMA—Ladies' Musical Club. Cond.: F. W. Wallis, Fidelity Bldg.

Oratorio Society. Cond.: J. W. Bixel, Bernice Bldg.

Orpheus Club. Cond.: John Spargur, Crary Bldg., Seattle.

St. Cecilia Club. Cond.: Fred Beidleman, College of Puget Sound.

Wisconsin

MILWAUKEE—A Capella Chorus. Conductor: William Boeppler, Kimball Hall, Chicago.

Arion Musical Club. Conductor: Daniel Protheroe, Fine Arts Bldg., Chicago.

Lyric Male Chorus. Conductor: Alfred Hiles Bergen, 133 Bergen Street.

RIPON—Cecilian Chorus. Conductor: Mrs. E. B. Bintliff.

Ripon College Glee Club. Conductor: Harold Chamberlain.

Canada

CALGARY—Knox Church Choir. Director: C. Mathews, Mathews Music House.

Male Voice Choir. Conductor: Horace Reynolds, 701 Third Ave., N. W.

Pro-Cathedral Men's and Boys' Choir. Conductor: Claude Hughes, Paget Hall.

St. Andrew's Choir. Conductor: Jesse Walker.

Wesley Church Choir. Conductor: H. E. Rimmer.

Chorus of the Women's Musical Club. Conductor: Mme. J. J. Dugan.

EDMONTON—Edmonton Male Chorus. Conductor: W. J. Hendra, Alberta College.

HAMILTON—Elgar Choir. Conductor: Wm. H. Hewlett, 44 Fairmont Ave.

LONDON—Musical Art Society. Conductor: A. D. Jordan.

MONTREAL—Elgar Choir. Conductor: B. E. Chadwick, P. O. Box 174.

Chorale Brassard. Conductor: A. J. Brassard, 1399 St. Hubert St.

Les Chanteurs de Montreal. Conductor: Jean Goulet, 270 Visitation St.

Mendelssohn Choir. Conductor: H. E. Key, 386 Sherbrooke St.

Schola Cantorum, J. Charbonneau, 688 Mullins St.

REGINA—Choral Union. Conductor: George Coutts, Regina College.

Male Voice Choir. Conductor: D. A. Cameron, Regina College.

TORONTO—Masonic Male Chorus. Conductor: R. R. Bowles, 27 Shannon St.

Mendelssohn Choir. Conductor: H. A. Fricker, Braemar Apts.

National Chorus. Conductor: Albert Ham, 561 Jarvis St.

Oratorio Society. Conductor: Edw. Broome, 24 Chestnut Park.

VANCOUVER—Masonic Male Chorus. Conductor: Andrew Milne, 1428 Barclay St.

Oratorio Society. Conductor: Frederick Dyke.

VICTORIA—Arion Club. Conductor: H. Kent.

Jackson Hanby Choir. Conductor: Jackson Hanby, Royal Trust Co.

WINNIPEG—Choral Orchestral Society. Conductor: Arthur Egerton.

Male Voice Choir. Conductor: Hugh Ross.

St. Cecilia Choir (Ladies). Conductor: B. L. Kurth.

United Scottish Choir. Conductor: Mr. Logan.

Welsh Male Voice Choir. Conductor: F. H. Hughes, 23 St. James Place.

ENSEMBLES

- ALDA — METROPOLITAN QUARTET**—Personnel: Frances Alda, soprano; Carolina Lazzari, mezzo; Ralph Errolle, tenor; Giovanni Martino, basso. Mgt: Charles L. Wagner, New York.
- ALTHOUSE-MIDDLETON** (tenor and baritone)—Mgt: Haensel & Jones, New York.
- AMERICAN GRAND OPERA TRIO**—Personnel: Helen Stanley, soprano; Paul Althouse, tenor; Arthur Middleton, baritone. Mgt: Loudon Charlton, New York.
- ARYAH TRIO**—Personnel: David Barnett, piano; Effim Rosanoff, cello; Max Weiser, violin. Mgt: American Artists Con. Bur., New York.
- BARRERE ENSEMBLE**—Five wind instruments. Georges Barrere, conductor. Mgt: Conc. Mgt. George Engles, New York.
- BARRERE LITTLE SYMPHONY**—Fourteen instruments. Cond., Georges Barrere. Mgt: Conc. Mgt. George Engles, New York.
- BEETHOVEN TRIO** (violin, 'cello and piano)—Address: Jeannette Loudon, 419 Fine Arts Bldg., Chicago, Ill.
- BERKSHIRE PLAYHOUSE TRIO**—Personnel: Hugo Kortschak, violin; Bruce Simonds, piano; Emmerman Stoeber, 'cello. Address: 1157 Lexington Ave., New York.
- BROOKLYN CHAMBER MUSIC SOCIETY**—Director: Frank Woebler, 784 A Quincy Ave., Brooklyn, N. Y.
- CHAMBER SYMPHONY ORCHESTRA OF NEW YORK**—Conductor: Max Jacobs. Mgt: Arthur Judson, New York.
- CHERNIAVSKY TRIO**—Personnel: Leo Cherniavsky, violin; Mischel, 'cello; Jan, pianist. Mgt: Haensel & Jones, New York.
- CHICAGO GRAND OPERA TRIO**—Personnel: Irene Pavloska, soprano; Forrest Lamont, tenor; Virgilio Lazzari, basso; Frank St. Leger, conductor. Address: Chicago Civic Opera Company.
- CHICAGO LITTLE SYMPHONY**—Forty-five players; tour orchestra of twenty-five players; "Little Symphony Ensemble" of fifteen to eighteen players. Cond., George Dasch; Bus. Mgr., Karl Schulte, McClurg Bldg., Chicago. Tour Mgt: Civic Concert Service, Chicago.
- CHICAGO STRING QUARTET**—Personnel: Herman Felber, first violin; Carl Fasshauer, second violin; Robert Dolejsi, viola; Naoum Benditzky, 'cello. Mgt: Hubert Schmit, Chicago, Ill.
- CHICAGO TRIO**—Personnel: Karl Schulte, violin; Theodore du Moulin, 'cello; William Beller, piano. Mgt: Karl Schulte, McClurg Bldg., Chicago, Ill.
- CLEVELAND PHILHARMONIC QUARTET**: Address: C. Heydler, 2063 E. Fourth St., Cleveland, Ohio.
- CLEVELAND STRING QUARTET**—Personnel: Josef Fuchs, first violin; Rudolph Ringwall, second violin; Carlton Cooley, viola; Victor de Gomez, 'cello. Mgt: The Musical Arts Association, 1220 Huron Road, Cleveland, Ohio.
- CURTIS QUARTET**—Personnel: Carl Flesch, first violin; Emanuel Zetlin, second violin; Louis Bailly, viola; Felix Salmond, 'cello. Address: The Curtis Institute of Music, Philadelphia, Pa.
- CZERWONKY TRIO**—Personnel: Ella Spravka, piano; R. Czerwonky, violin; Richard Wagner, cello. Address: Richard Czerwonky, 839 N. Dearborn St., Chicago.
- DASCH STRING QUARTET**—Personnel: George Dasch, first violin, Fritz Itte, second violin; Otto Roehrborn, viola; Carl Brueckner, 'cello. Mgt: Karl Schulte, McClurg Bldg., Chicago, Ill.
- DE RESZKE SINGERS**—Personnel: Hardesty Johnson, first tenor; Floyd Townsley, second tenor; Erwyn Mutch, baritone; Howard Kellogg, basso. Mgt: Charles L. Wagner, New York.
- DURRELL STRING QUARTET**—Personnel: Josephine Durrell, violin; Edith

- Roubond, violin; Anna Golden, viola; Mildred Ridley, 'cello. Mgt: Aaron Richmond, Boston, Mass.
- ELMAN STRING QUARTET**—Personnel: Mischa Elman, first violin; Edward Bachman, second violin; viola, undecided; Horace Britt, 'cello. Mgt: Block and Endicoff, New York.
- ELSHUCO TRIO**—Personnel: William Kroll, violin; Willem Willeke, 'cello; Aurelio Giorni, piano. Mgt: Emma Jeanette Brazier, 100 W. 80th St., New York.
- The ENGLISH SINGERS**—Personnel: Flora Mann; Nellie Carson; Lillian Berger; Norman Stone; Norman Notley; Cuthbert Kelly. Mgt: Metropolitan Mus. Bur., New York.
- EUPHONIC TRIO**—Personnel: Em. Smith, violin; C. Zelma Crosby, 'cello; Gladys Shailer, piano. Mgt: Ch. C. Parkyn, 120 West 42nd St., New York City.
- FIEDLER TRIO**—Personnel: Alfred Holy, harp; Arthur Fiedler, violin; Jacobus Langendoen, 'cello. Mgt: Aaron Richmond, Boston, Mass.
- ELSA FISCHER STRING QUARTET**—Personnel: Elsa Fischer, violin; Isabel Rausch, violin; Lucie Neidhart, viola; Carolyn Neidhart, 'cello. Mgt: Ch. C. Parkyn, 120 West 42nd St., New York City.
- FISKE JUBILEE SINGERS**—Mgt: Walter K. Varney, 501 Fifth Ave., New York.
- FLONZALEY QUARTET**—Personnel: Adolfo Betti, first violin; Alfred Pochon, second violin; Nicolas Moldavan, viola; Iwan d'Archambeau, 'cello. Mgt: Loudon Charlton, New York.
- FLORENTINE TRIO**—Personnel: Margaret Conrad, violin; Hilda Hindricks, 'cello; Preston Graves, piano. Address: 600 Kimball Hall, Chicago, Ill.
- FAY FOSTER TRIO**—Personnel: Fay Foster, composer-soprano; Josef Berge, baritone; Jean Gravelle, basso. Mgt: P. B. Macoughtry, 15 West 11th St., New York.
- FOX-BURGIN-BEDETTI TRIO**—Personnel: Richard Burgin, violin; Felix Fox, piano; Jean Bedetti, 'cello. Mgt: Aaron Richmond, Boston, Mass.
- GLASGOW ORPHEUS CHOIR**—60 voices. Director, Hugh S. Robertson. Mgt: Wolfsohn Mus. Bur., New York.
- GOODRICH SILVERTOWN CORD ORCHESTRA**—Joseph Knecht, director. Mgt: Wetterlow Mus. Bur., Inc., Boston, Mass.
- GORDON STRING QUARTET**—Jacques Gordon, first violin and director. Address: c/o Chicago Symphony Orchestra, Chicago, Ill.
- GRIFFES TRIO**—Personnel: Lucy Gates, soprano; Sascha Jacobinoff, violin; Olga Steeb, piano. Mgt: Catherine Bamman, New York.
- GRISEZ WOOD-WIND QUARTETTE**—Personnel: Ernest Liegl, flute; Georges Grisez, clarinet; Alexandre Duvoir, oboe; Henry Cunningham, bassoon. Mgt: Arthur J. Gaines, 1111 Nicollet Ave., Minneapolis, Minn.
- HART HOUSE STRING QUARTET**—Personnel: Geza de Kresz, violin; Boris Hambourg, violoncello; Milton Blackstone, viola; Harry Adaskin, violin. Mgt: Beckhard & MacFarlane, New York.
- HARTMANN QUARTET**—Personnel: Arthur Hartmann, violin; Bernard Ocko, violin; Mitya Stillman, viola; Lajos Shuk, violoncello. Address: Arthur Hartmann, Ansonia Hotel, New York.
- HERTER STRING QUARTET**—Personnel: Mary Dows Herter-Norton, first violin; Elfrieda Boss-Mestechkin, second violin; Fern Hobson Beecher, viola; Marie Roemaet-Rosanoff, 'cello. Mgt: Jean Wiswell, New York.
- HILGER CHAMBER MUSIC TRIO**—Maria Hilger, violin; Elsa, 'cello; Greta, piano. Mgt: Annie Friedberg, New York.
- IMPERIAL MALE QUARTET**—Personnel: Thomas Fannelle, tenor; Clark Shipp, tenor; Ben Q. Tufts, baritone; Oliver Johnson, basso. Mgt: Clarence E. Cramer, Chicago, Ill.
- JOLLIFFE QUARTET**—Personnel: Idelle Patterson, soprano; Alma Beck, contralto; Arthur Kraft, tenor; Norman Jolliffe, baritone. Address, 604 W. 112th St., New York.
- KUDISCH STRING QUARTET**—Personnel: Alexis Kudisch, Edwin Gorno, Joachim Chassman, Rudolph Simonowitz. Address: Chickering Hall, New York.

- LENOX STRING QUARTET**—Personnel: Wolfe Wolfensohn, first violin; Edwin Ideler, second violin; Herbert Borodkin, viola; Emmeran Stoeber, 'cello. Mgt: Annie Friedberg, New York.
- LETZ QUARTET**—Personnel: Hans Letz, first violin; Edwin Bachmann, second violin; William Schubert, viola; Horace Britt, 'cello. Mgt: Daniel Mayer, Inc., New York.
- LITTLE SYMPHONY OF CHICAGO**—Twenty-five instruments. George Dasch, conductor. Mgt: Carl Schulte, McClurg Bldg., Chicago, Ill.
- LONDON STRING QUARTET**—Personnel: James Levey, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola; C. Warwick Evans, 'cello. Mgt: Wolfsohn Mus. Bur., New York.
- LOS ANGELES ENSEMBLE**—Personnel: May McDonald Hope, piano; Sylvain Noack, violin; Ilya Bronson, cello. Mgt: May McDonald Hope, 233 So. Broadway, Los Angeles.
- LOS ANGELES PHILHARMONIC QUARTET**—Personnel: Sylvain Noack, 1st violin; Henry Svedrofsky, 2nd violin; Emile Ferir, viola; Ilya Bronson, cello. Address: 120 So. Oxford St., Los Angeles.
- LUBOVISKI TRIO**—Personnel: Calmon Luboviski, violin; Claire Melonino, piano; Mischa Gegna, cello. Mgt: Calmon Luboviski, 2043 Beechwood Drive, Los Angeles.
- MACDOWELL GROUP** — Personnel: Alice Marguerite Hawkins, soprano; Gilda Cardini, harp; Mary Schultz, violin; Ch. C. Parkyn, 'cello; Anca Seidlova, piano. Mgt: Ch. C. Parkyn, 120 West 42nd St., New York City.
- MAIER and PATTISON** (duo-pianists) Mgt: Daniel Mayer, Inc., New York.
- MANHATTAN DOUBLE QUARTET**—Personnel: Dorothy Lungen, Mary McLean, 1st sopranos; Frances Reiter, Gertrude Carpenter, 2nd sopranos; Esther Lefkowitz, Florence Hoffman, altos; Mary Meyer, Myra Jackson, 2nd altos. Mme. Zeta V. Wood, director, Steinway Bldg., New York.
- MENDELSSOHN QUARTET** — Personnel: Joseph Mathieu, first tenor; Carl F. Mathieu, second tenor; Harold Wiley, baritone; Stanley Baughman, basso-accompanist. Mgt: Henry H. Dagand, New York.
- METROPOLITAN GRAND OPERA QUARTET**—Personnel: Marie Sundelius, soprano; Julia Claussen, mezzo-soprano; Paul Althouse, tenor; Arthur Middleton, basso. Mgt: Haensel & Jones, New York.
- MINNEAPOLIS SYMPHONY STRING QUARTET** — Personnel: Engelbert Roentgen, 'cello; Pierre Heinrotte, violin; E. Joseph Shadwick, violin; Paul Lemay, viola. Address: Minneapolis Symphony Orchestra, Minneapolis, Minn.
- MUENZER TRIO** — Personnel: Hans Muenzer, violin; Hans Koelbel, 'cello; Rudolph Wagner, piano. Address: 500 Kimball Hall, Chicago, Ill.
- NATIONAL STRING QUARTET**—Personnel: Henri Sokolov, first violin; Max Pugatsky, second violin; Samuel Feldman, viola; Richard Lorleberg, violoncello. Address: Henri Sokolov, 1915—16th St., Washington, D. C.
- NEW YORK CHAMBER MUSIC SOCIETY**—Director: Carolyn Beebe. Mgt: Concert Guild, New York.
- NEW YORK STRING QUARTET**—Personnel: Ottokar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola; Bedrick Vaska, 'cello. Mgt: Con. Mgt. Arthur Judson, New York.
- NEW YORK TRIO**—Personnel: Louis Edlin, violin; Cornelius Van Vliet, 'cello; Clarence Adler, piano. Address: 137 W. 86th St., New York.
- NICHOLS and HUNTER** (duo-pianists) —Mgt: Standard Booking Office, New York.
- NORFLEET TRIO**—Personnel: Catherine Norfleet, violin; Leeper, 'cello; Helen, piano. Address: 542 W. 112th St., New York.
- OLD MASTERS' TRIO**—Personnel: Michael Press, violin; Leo Schulz, cello; Mme. Backus-Behr, piano. Mgt: Loudon Charlton, Carnegie Hall, N. Y.
- PASMORE TRIO**—Mgt: H. & A. Culbertson, New York-Chicago.
- PERSINGER STRING QUARTET**—Personnel: Louis Persinger, first violin and director; Louis Ford, second violin; Nathan Firestone, viola; Walter Ferner, cello. Address: Fairmont Hotel, San Francisco.
- PHILADELPHIA ORCHESTRA ENSEMBLE**—Mgt: Conc. Mgt. Arthur Judson, Packard Bldg., Philadelphia, Pa.

- PHILHARMONIC GROUP**—Personnel: Edwin Swain, baritone; Dorsey Whittington, pianist; Charles King, pianist-accompanist. Mgt: Georges De Lisle, 321 B'way, New York.
- PHILHARMONIC STRING QUARTET** (of New York) — Personnel: Scipione Guidi, first violin; Arthur Lichstein, second violin; Louis E. Barzin, viola; Osvaldo Mazzucchi, 'cello. Mgt: Con. Mgt. Arthur Judson, New York.
- PRINGLE TRIO**—Personnel: Jessie Pringle, soprano and pianiste; Agnes, violin; Lillian, 'cello. Address: 2342 Calumet Ave., New York.
- PRO-ARTE STRING QUARTET**—Personnel: A. Onnou; S. Halleux; G. Prevost; R. Maas. Mgt: Bogue-Laberge, New York.
- RANDEGGER TRIO** — Personnel: G. Aldo Randegger, piano; Salvatore dell'Isola, violin; Rosalina de Maria, 'cello. Address: 13 W. 88th St., New York City.
- RICH-KINDLER-HAMMAN TRIO** — Personnel: Thaddeus Rich, violin; Hans Kindler, 'cello; Ellis Clark Hamman, piano. Address: 1305 Spruce St., Philadelphia, Pa.
- RICH QUARTET**—Personnel: Thaddeus Rich, first violin; Harry Aleinikoff, second violin; Samuel Lifschey, viola; Hans Kindler, 'cello. Address: 1305 Spruce St., Philadelphia, Pa.
- RUSSIAN COSSACK CHORUS**—14 male voices. Conductor, Sergei Socoloff. Mgt: Universal Artists, Inc., New York.
- RUSSIAN STRING QUARTET**—Personnel: Josef Borissoff, first violin; Nikolai Berezowsky, second violin; Samuel Stillman, viola; Vladimir Doubinsky, 'cello. Address: Josef Borissoff, Steinway Bldg., New York.
- RUSSIAN SYMPHONIC CHOIR**—Conductor, Basile Kibalchich. Mgt: Daniel Mayer, Inc., New York.
- SCHOFIELD-DILLING** (baritone and harpiste)—Mgt: Loudon Charlton, New York.
- SITTIG TRIO**—Personnel: Margaret Sittig, violin; Edgar, 'cello; Fred V., piano. Address: 167 W. 80th St., New York.
- SPANISH SINGERS**—Personnel: Paco Campigna, tenor; Margarita Cueto, mezzo-soprano; Diana Martinez, soprano; Rodolfo Hoyos, baritone. Mgt: Henry H. Dagand, New York.
- SPANISH SYMPHONIC ENSEMBLE**—Julian Huarte, Conductor. Mgt: Ernest Briggs, Inc., New York.
- STRINGWOOD ENSEMBLE**—Personnel: Josef Stopak, first violin; Samuel Kuskin, second violin; Michael Cores, viola; Simeon Bellison, clarinet; Arthur Loesser, piano; Abram Borodkin, 'cello. Mgt: Daniel Mayer, Inc., New York.
- SUTRO, ROSE & OTTILIE** (duo-pianists)—Mgt: H. & A. Culbertson, New York-Chicago.
- TOLLEFSEN TRIO**—Personnel: Carl Tollefsen, violin; Paul Gruppé, 'cello; Augusta Tollefsen, piano. Address: 946 President St., Brooklyn, N. Y.
- UKRAINIAN NATIONAL CHORUS**—40 voices. Conductor, Alexander Koshetz. Mgt: Block & Endicoff, New York.
- VERBRUGGHEN QUARTETTE**—Personnel: Henri Verbrugghen, first violin; Jenny Cullen, second violin; David E. Nichols, viola; Messeas James, violoncello. Mgt: Arthur J. Gaines, 1111 Nicollet Ave., Minneapolis, Minn.
- VERTCHAMP STRING QUARTETTE**—Personnel: Albert Vertchamp, first violin; Rudolph Fuchs, second violin; Clarence Herfurth, viola; William Ebann, 'cello. Mgt: Lyons International Concert Mgt., New York.
- WHITNEY TRIO**—Personnel: Noreen Whitney, violinist, soprano; Grace, cellist; Robert, composer-pianist. Address: 1504 East Marquette Road, Chicago.
- ZIMMER HARP TRIO**—Personnel: Nellie Zimmer, Marie Mellman, Gladys Crockford. Mgt: Sherman K. Smith, New York.
- ZOELLNER QUARTET**—Personnel: Antoinette, Amandres, Joseph Sr. and Joseph Jr. Zoellner. Address: Los Angeles, Cal.

CONDUCTORS

- BAMBOSCHECK, Giuseppe—Born in Italy. Metropolitan Opera Co., New York.
- BARLOW, Howard—Born in U. S. A. Address: 54 W. 51st St., New York.
- BARNABINI, Attico—Born in Italy. Chorus Master Chicago Civic Opera Co., Chicago, Ill.
- BARRERE, Georges—Barrere Little Symphony. Mgt: George Engles, New York.
- BELLEZZA, Vincenzo—Metropolitan Opera Co., New York.
- BIGALLI, Gino—Chicago Civic Opera Co., Chicago, Ill.
- BIMBONI, Alberto—Born in Italy. Nat. American. Address: 2025 Broadway, New York.
- BLOCH, Ernest—Born in Geneva, Switzerland. Address: Hollywood, Cal.
- BODANZKY, Artur—Born in Vienna. Metropolitan Opera Co., New York.
- BURGER, Julius—Metropolitan Opera Co., New York.
- CASELLA, Alfredo—Born in Italy. State Symphony Orchestra, New York.
- CESATI, Giuseppe — Born in Italy. Asst. Con. Metropolitan Opera Co., New York.
- CIMINI, Pietro—Born in Italy. Address: 2244 Cleveland Ave., Chicago, Ill.
- CLEVA, Fausto—Metropolitan Opera Co., New York.
- CLIFTON, Chalmers—Born in U. S. A. Address: 165 E. 60th St., New York.
- COATES, Albert—Born in Russia. Address: 24 Lyndhurst Gardens, Hampstead, London N. W.
- CZERWONKY, Richard—Woman's Symphony Orchestra of Chicago.
- DAMROSCH, Walter—Born in Breslau, Germany. Nat. American. New York Symphony Orchestra, New York.
- DANN, Dr. Hollis B.—Department of Music Education, New York University, New York.
- DASCH, George—The Little Symphony of Chicago. Mgt: Karl Schulte, McClurg Bldg., 218 Wabash Avenue, Chicago.
- DE LAMARTER, Eric—Born in Lansing, Mich. Asst. Cond., Chicago Symphony Orchestra.
- DELLERA, Riccardo—Born in Italy. Asst. Cond., Metropolitan Opera Co., New York.
- DELL'OREFICE, Antonio—Born in Italy. Asst. Cond., Metropolitan Opera Co., New York.
- DE RUBERTIS, N.—Address: 3000 Troost Ave., Kansas City, Mo.
- DOHNANYI, Ernst von—Born in Pozsony, Hungary. Mgt: Wolfsohn Musical Bureau, New York.
- DUNHAM, George Sawyer—Lasell Seminary, Auburndale, Mass.
- EISLER, Paul—Metropolitan Opera Co., New York.
- ERB, John Warren—Born in U. S. A. Address: 37 W. 72nd St., New York.
- FRANCHETTI, Aldo—Born in Italy. Address: Hotel Ansonia, New York.
- FURTWAENGLER, Wilhelm—Born in Berlin, Germany. New York Philharmonic Society.
- GABRILOWITSCH, Ossip—Born in Petrograd, Russia. Detroit Symphony Orchestra, Detroit, Mich.
- GALES, Weston—Born in U. S. A. Address: Yale Club, New York.
- GANZ, Rudolph—Born in Zurich, Switzerland. St. Louis Symphony Orchestra, St. Louis, Mo.
- GOLDMAN, Edwin Franko—Bandmaster. Cond. Goldman Band. 202 Riverside Drive, New York.
- GOLSCHMANN, Vladimir—Born in Paris, France. Address: Bogue-Laberge, New York.

- GOOSSENS, Eugène—Born in London, England. Rochester Philharmonic Orchestra, Rochester, N. Y.
- GRETCHANINOFF, Alexander—Born in Russia. Mgt: Daniel Mayer, Inc., New York.
- GROVLEZ, Gabriel—Chicago Civic Opera Co., Chicago, Ill.
- GUERRIERI, Fulgenzio—Born in Italy. Mgt: Kathryn O'G. Hammer, Philadelphia.
- HADLEY, Henry—Born in U. S. A. New York Philharmonic Society.
- HAGEMAN, Richard—Born in Holland. Nat. American. Address: 257 W. 86th St., New York.
- HANSON, Howard—Born in U. S. A. Eastman School of Music, Rochester, N. Y.
- HARMATI, Sandor—Omaha Symphony, Omaha, Neb.
- HASSELMANS, Louis—Born in Paris, France. Metropolitan Opera Co., New York.
- HERTZ, Alfred—Born in Frankfort, Germany. San Francisco Symphony Orchestra, San Francisco, Cal.
- JACCHIA, Agide—Born in Lugo, Italy. Boston Symphony Orchestra, Boston, Mass.
- JACOBS, Max—Born in Roumania. Nat. American. Address: 226 W. 70th St., New York.
- JACQUET, H. Maurice—Born in France. The Roxy Theatre, New York City.
- KINDLER, Hans—Born in Rotterdam, Holland. Address: Cresheim Arms, Ellenville, Pa.
- KLEMPERER, Otto—Born in Breslau, Germany. New York Symphony Orchestra, New York.
- KNÖCH, Ernest—Born in Germany. Address: c-o Henry H. Dagand, 225 West End Ave., New York.
- KOLAR, Victor—Born in Budapest, Hungary. Detroit Symphony Orchestra, Detroit, Mich.
- KOUSSEVITZKY, Serge—Born in Russia. Boston Symphony Orchestra, Boston, Mass.
- KRUEGER, Karl—Born in U. S. A. Seattle Symphony Orchestra, Seattle, Wash.
- LA ROTELLA, Pasquale—Born in Italy. Address: c-o Antonio Bagarozzy, New York.
- LAUWERS, Charles—Chicago Civic Opera Co., Chicago, Ill.
- LEGINSKA, Ethel—Born in Hull, England. Mgt: Annie Friedberg, New York.
- LEVENSON, Boris—Address: 10 West 84th St., New York.
- LUTKIN, Peter—Address: Northwestern Univ., Evanston, Ill.
- MASON, Stuart—Boston People's Symphony Orchestra.
- MENDOZA, David—Born in New York. Address: Capitol Theatre, New York.
- MENGELBERG, Willem—Born in Utrecht, Holland. New York Philharmonic Society.
- MEROLA, Gaetano—Born in Italy. San Francisco Opera Co., San Francisco, Cal.
- MILHAUD, Darius—Born in France. Mgt: Bogue-Laberge Concert Mgt., New York.
- MOLLENHAUER, Emil—Address: 189 Huntington Ave., Boston, Mass.
- MONTANI, Nicola—Address: 2025 Broadway, New York.
- MOORE, Earl V.—Born in U. S. A. Address: University School of Music, Ann Arbor, Mich.
- MORANZONI, Roberto—Born in Italy. Chicago Civic Opera Co., Chicago, Ill.
- NELSON, Edgar A.—Address: Bush Conservatory, Chicago.
- NORDEN, N. Lindsay—Born in U. S. A. Address: Anita Apts., Philadelphia, Pa.
- OVERHOFFER, Emil—Born in Munich, Germany. Address: San Diego, Cal.
- PACI, Pirro—Born in Italy. Philadelphia Grand Opera Co. Address: c/o Henry H. Dagand, New York.
- PAPALARDO, Arturo—Born in Italy. Address: 109 W. 57th St., New York.
- PAPI, Gennaro—Born in Naples, Italy. Metropolitan Opera Co., New York.
- PELLETIER, Wilfrid—Metropolitan Opera Co., New York.
- PERONI, Carlo—Born in Rome, Italy. San Carlo Opera Co., New York.
- POLACCO, Giorgio—Born in Venice, Italy. Nat. American. Chicago Civic Opera Co., Chicago, Ill.

- PRESS, Michael—Born in Russia. Address: 33 W. 37th St., New York.
- REINER, Fritz—Born in Budapest, Hungary. Cincinnati Symphony Orchestra, Cincinnati, Ohio.
- RICH, Thaddeus—Born in U. S. A. Address: 1305 Spruce St., Philadelphia, Pa.
- RIEDEL, Carl—Born in Germany. Address: 104 W. 80th St., New York.
- RIESENFELD, Hugo—Rialto Theatre, New York.
- ROBERTON, Hugh S.—Glasgow Orpheus Choir. Mgt: Wolfsohn Mus. Bur., New York.
- RODZINSKI, Artur—Philadelphia Orchestra, Philadelphia, Pa.
- ROTHWELL, Walter H.—Born in England. Los Angeles Philharmonic Orchestra, Los Angeles, Cal.
- SABINO, Antonio—Chicago Civic Opera Co., Chicago, Ill.
- ST. LEGER, Frank—Chicago Civic Opera Co., Chicago, Ill.
- SAMOSSOUD, Jacques—Born in Russia. Washington National Opera Co., Washington, D. C.
- SCHINDLER, Kurt—Born in Berlin, Germany. C/o Roxy Theatres Corp., 383 Madison Ave., New York.
- SERAFIN, Tullio—Born in Cavarzere, Italy. Metropolitan Opera Co., New York.
- SETTI, Giulio—Born in Italy. Chorus Master, Metropolitan Opera Co., New York.
- SHAVITCH, Vladimir—Born in Russia. Syracuse Symphony Orchestra, Syracuse, N. Y.
- SMALLENS, Alexander—Born in Russia. Philadelphia Civic Opera Co., Hotel Majestic, Philadelphia, Pa.
- SMITH, David Stanley—Yale University, New Haven, Connecticut.
- SODERO, Cesare—Born in Italy. Address: c-o Antonio Bagaroz, New York.
- SOKOLOFF, Nikolai—Born in Petrograd, Russia. Cleveland Orchestra, Cleveland, Ohio.
- SOUSA, John P.—Born in Washington, D. C. Bandmaster. Address: 1451 Broadway, New York.
- SPADONI, Giacomo—Born in Italy. Chicago Civic Opera Co., Chicago, Ill.
- STOCK, Frederick—Born in Julich, Germany. Chicago Symphony Orchestra, Chicago, Ill.
- STOESSEL, Albert—Born in St. Louis, Mo. Steinway Bldg., New York.
- STOKOWSKI, Leopold—Born in London, England. Philadelphia Orchestra, Philadelphia, Pa.
- TORREBLANCA, Juan—Tipica Orchestra of Mexico. Mgt: Daniel Mayer, Inc., New York.
- TOSCANINI, Arturo—Born in Parma, Italy. La Scala Opera, Milano, Italy. Guest with Philharmonic Orchestra of New York.
- TOWNSEND, Stephen—Born in U. S. A. Chorus Master, Society of the Friends of Music, New York.
- VAN DER STUCKEN, Frank V.—Born in Fredericksburg, Texas. Cincinnati Music Festival Association.
- VAN GROVE, Isaac—Born in U. S. A. Chicago Civic Opera Co., Chicago, Ill.
- VAN HOOGSTATEN, Willem—Born in Holland. Portland Symphony Orchestra, Portland, Ore.
- VERBRUGGHEN, Henri—Born in Brussels, Belgium. Minneapolis Symphony Orchestra, Minneapolis, Minn.
- VERSE, Vittorio—Born in Italy. Metropolitan Opera Co., New York.
- VOLPE, Arnold—Born in Kovno, Russia. Miami Conservatory of Music, Miami, Fla.
- WALLER, Frank—Born in St. Paul, Minn. Address: c/o Guaranty Trust Co., Paris.
- WALTER, Bruno—Born in Berlin, Germany. Mauerkircher Strasse 43, Munich, Germany.
- WEBER, Henry G.—Born in U. S. A. Chicago Civic Opera Co., Chicago, Ill.
- WILLIAMSON, John Finley—Born in U. S. A. Dayton Westminster Choir, Dayton, Ohio.
- WOLLE, Fred J. Dr.—Born in Bethlehem, Pa., Bach Choir, Bethlehem, Pa.
- ZURO, Josiah—Born in Russia. Address: Steinway Hall, New York.

INSTRUMENTALISTS

PIANISTS

- ADLER, Clarence—Born in Cincinnati, O. Concert, Ensemble. Mgt.: Ruth Tager, 137 West 86th St., New York.
- ADLER, Joseph—Born in Cincinnati, O. Concert, Ensemble. Mgt: Ruth Tager. 137 W. 86th St., New York.
- ANIK, Harry—Born in U. S. A. Concert. Mgt: Standard Booking Office, New York.
- ANTHEIL, George—Born in Trenton, N. J. Concert. Mgt: M. H. Hanson, New York.
- BACHAUS, Wilhelm—Born in Leipzig, Germany. Concert. Mgt: Con. Mgt. Arthur Judson, New York.
- BACON, Katherine—Born in England. Concert. Mgt: National Music League, Inc., New York.
- BALAS, Clarice—Born in Ohio. Concert. Address: 3057 W. 14th St., Cleveland, O.
- BALLON, Ellen—Born in Canada. Concert. Mgt: Daniel Mayer, New York.
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- MAAS, Gerald—Born in Mannheim, Germany. Concert. Mgt: Annie Friedberg, New York.
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- DAY-MONTI, Francis—Born in New York, N. Y. Concert. Address: 1797 W. 6th St., Brooklyn, N. Y.
- DE LUCA, Giuseppe—Born in Rome, Italy. Opera, Concert. Mgt: R. E. Johnston, New York.
- DENYS, Thomas—Born in Schagen, Holland. Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.
- EVANS, Greek—Born in Omaha, Neb. Concert, Opera. Address: Norwalk, Conn.
- FANNING, Cecil—Born in Columbus, Ohio. Opera, Concert. Mgt: Bertrand Brown, Aeolian Hall, New York.
- FERGUSON, George—Born in Scotland. Nat. American. Concert. Mgt: Sherman K. Smith, New York.
- FITZSIMONS, Franklyn—Born in U. S. A. Concert, Oratorio. Address: 620 W. 122nd St., New York.
- FORMICHI, Cesare—Born in Rome, Italy. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.
- GABOR, Arnold—Born in Hungary. Opera, Concert. Mgt: Annie Friedberg, New York.
- GANDOLFI, Alfredo—Born in Italy. Opera. Address: c/o Henry H. Dagand, 225 West End Ave., New York.
- GANGE, Fraser—Born in Dundee, Scotland. Concert, Oratorio. Mgt: Con. Mgt. Arthur Judson, New York.
- GOGORZA, Emilio de—Born in Brooklyn, N. Y. Concert. Mgt: George Engles, New York.
- GRANVILLE, Charles N.—Born in U. S. A. Concert. Mgt: H. & A. Culbertson, New York-Chicago.
- GRAVEURE, Louis—Concert. Mgt: Metropolitan Mus. Bur., New York.
- GROVE, Curtiss—Born in U. S. A. Concert. Mgt: R. E. Johnston, New York.
- HALE, Richard—Born in U. S. A. Concert, Oratorio. Mgt: Jean Wiswell, New York.
- HEMUS, Percy—Born in New Zealand. Nat. American. Concert. Address: Hotel Lucerne, New York.
- HIERAPOLIS, Leo de—Born in Greece. Nat. American. Opera, Concert. Address: Apt. 2B, 3569 Broadway, New York.
- HILL, Barre—Address: University School of Music, Ann Arbor, Michigan.
- HOYOS, Rodolfo—Born in Mexico. Opera, concert. Mgt: Henry H. Dagand, New York.
- INTERRANTE, Giuseppe—Born in Italy. Mgt: San Carlo Opera Co., Aeolian Hall, New York.
- IVANTZOFF, Ivan—Born in Russia. Opera. Mgt: Universal Artists, Inc., New York.
- JACKSON, Irving—Born in U. S. A. Opera, Concert, Oratorio. Mgt: Concert Mgt. Arthur Judson, New York.
- JOLLIFFE, Norman—Born in Canada. Concert, Oratorio. Mgt: Walter Anderson, New York.
- KIPNIS, Alexander—Born in Russia. Opera, Concert. Mgt: Con. Mgt. Arthur Judson, New York.
- KLING, Norman—Born in U. S. A. Concert, Oratorio. Mgt: Hubert Schmit, Chicago, Ill.

- LAND, Harold—Born in Yonkers, N. Y. Concert, Oratorio. Address: Yonkers-on-the-Hudson, N. Y.
- LEARY, Walter—Born in U. S. A. Address: 134 West 87th St., New York.
- MARTINO-ROSSI, G.—Born in Italy. Nat. American. Opera, Concert. Mgt: National Music League, New York.
- MIDDLETON, Arthur—Born in U. S. A. Concert, Oratorio. Mgt: Haensel & Jones, New York.
- MORGAN, Eric—Born in England. Opera, Concert. Mgt: Bogue-Laberge, New York.
- MORGAN, George—Born in U. S. A. Concert. Mgt: Daniel Mayer, Inc., New York.
- OLSHANSKY, Bernardo—Born in Russia. Opera, Concert. Address: 535 W. 110th St., New York.
- PATTON, Fred—Born in U. S. A. Concert, Opera, Oratorio. Mgt: Haensel & Jones, New York.
- PEASE, Rollin—Born in U. S. A. Concert. Address: 2657 Orrington Avenue, Evanston, Ill.
- PICCO, Millo—Born in Italy. Opera, Concert. Address: Metropolitan Opera Co., New York.
- PIERSOL, Burton—Born in U. S. A. Opera, Concert, Oratorio. Address: Philadelphia Civic Opera Co., Philadelphia, Pa.
- PIERSON, Maury—Born in U. S. A. Concert. Mgt: Walter Anderson, New York.
- QUINE, John—Born in U. S. A. Concert. Address: 310 Stewart Ave., Ithaca, N. Y.
- RANOUS, Arthur—Address: 900 Lyon and Healy Bldg., Chicago.
- RIMINI, Giacomo—Born in Italy. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.
- RINGLING, Robert—Born in U. S. A. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.
- ROGERS, Francis—Born in Boston, Mass. Concert. Address: 144 E. 62nd St., New York.
- ROPPTS, Ashley—Born in East Dubuque, Ill. Concert, Oratorio. Address: 391 Carlton Ave., Brooklyn, N. Y.
- ROYER, Joseph—Born in Canada. Opera. Address: c-o Antonio Bagarozy, Aeolian Hall, New York.
- RUFFO, Titta—Born in Italy. Opera, Concert. Address: Metropolitan Opera Co., New York.
- SALZINGER, Marcel—Opera, Concert. Mgt: Richard Copley, New York.
- SCHLEGEL, Carl—Born in Germany. Nat. American. Opera, Concert, Oratorio. Address: 428 Greene Ave., Brooklyn, N. Y.
- SCHOFIELD, Edgar—Born in U. S. A. Concert. Mgt: Loudon Charlton, New York.
- SCHORR, Friedrich—Born in Germany. Opera, Concert. Address: Metropolitan Opera Co., New York.
- SCHUETZENDORF, Gustav—Born in Germany. Opera, Concert. Address: Metropolitan Opera Co., New York.
- SCOTTI, Antonio—Born in Naples, Italy. Opera. Address: Metropolitan Opera Co., New York.
- SEAGLE, Oscar—Born in Chattanooga. Concert, Oratorio. Address: 250 West 82nd St., New York.
- SIMMONS, William—Born in Albany, N. Y. Opera, Concert, Oratorio. Mgt: R. E. Johnston, New York.
- SMITH, Wellington—Born in U. S. A. Concert, Oratorio. Mgt: Aaron Richmond, Boston, Mass.
- SPICER, Earle—Born in Canada. Concert, Oratorio. Mgt: Bogue-Laberge, New York.
- STANBURY, Douglas—Born in Canada. Opera, Concert. Mgt: Grace de Bruyn, New York.
- STEEL, Robert—Born in U. S. A. Opera. Mgt: Chas. L. Wagner, New York.
- STEVENS, Horace—Born in Australia. Concert, Oratorio. Mgt: Richard Copley, New York.
- STRACCIARI, Riccardo—Born in Italy. Opera, Concert. Mgt: R. E. Johnston, New York.
- SWAIN, Edwin—Born in Anthony, Fla. Opera, Concert, Oratorio. Mgt: Annie Friedberg, New York.
- SWINFORD, Jerome—Born in Everett, Wash. Concert, Oratorio. Mgt: Beckhard & Macfarlane, New York.
- TAGGART, Frederic—Born in Scotland. Opera, Concert, Oratorio. Mgt: Standard Booking Office, New York.
- THOMAS, John Charles—Born in U. S. A. Opera, Concert. Mgt: R. E. Johnston, New York.

- TIBBETT, Lawrence—Born in California. Opera, Concert, Oratorio. Mgt: Evans & Salter, New York.
- TUCKER, William—Born in U. S. A. Concert. Address: 75 Riverside Drive, New York.
- VALLE, Mario—Born in Rome, Italy. Opera. Address: San Carlo Opera Co., Aeolian Hall, New York.
- VIVIANI, Gaetano—Born in Italy. Opera. Address: Antonio Bagarozzy, Aeolian Hall, New York.
- WARREN, Henry Jackson—Mgt: Wendell H. Luce, 175 Dartmouth Street, Boston.
- WERRENATH, Reinald — Born in Brooklyn, N. Y. Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- WHITEHILL, Clarence—Born in U. S. A. Opera, Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- WILLIAMS, Justine—Born in Wales. Nat. American. Concert, Oratorio. Mgt: Sherman K. Smith, New York.
- WILLIAMS, Parish—Born in Oakland, Cal. Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- WILLIAMS, Tom—Born in Wales. Nat. American. Concert, oratorio. Mgt: Sherman K. Smith, New York.
- WILSON, Robert L.—Concert. Mgt: H. & A. Culbertson, New York-Chicago.
- WOODSIDE, James—Born in U. S. A. Concert, Oratorio. Address: Steinway Bldg., New York.
- ZANELLI, Renato—Born in Chile. Opera, Concert. Mgt: Charles L. Wagner, New York.

BASSOS

- AKIMOFF, Alexander—Born in Russia. Nat. American. Opera, Concert, Oratorio. Mgt: Allen-Pichler, 425 W. 34th St., New York.
- BENDER, Paul—Born in Germany. Opera, Concert. Address: Metropolitan Opera Co., New York.
- BIASI, Pietro de—Born in Italy. Opera. Address: San Carlo Opera Co., Aeolian Hall, New York.
- BOHNEN, Michael—Born in Germany. Opera, Concert. Address: Metropolitan Opera Co., New York.
- BURKE, Edmund—Born in U. S. A. Concert. Mgt: Wetterlow Mus. Bur., Inc., Boston, Mass.
- CARVER, Charles—Born in U. S. A. Opera, Concert. Address: 882 Union St., Brooklyn, N. Y.
- CERVI, Natale—Born in Italy. Opera. Address: San Carlo Opera Co., Aeolian Hall, New York.
- CHALLAPIN, Feodor—Born in Kazan, Russia. Opera, Concert. Mgt: Universal Artists, Inc., New York.
- CIVORU, Anton—Nat. American. Opera, Concert, Oratorio. Mgt: Universal Artists, Inc., New York.
- COTREUIL, Edouard—Born in France. Opera. Address: Chicago Civic Opera Co., Chicago, Ill.
- DIDUR, Adamo—Born in Poland. Opera. Address: Metropolitan Opera Co., New York.
- FONSS, Johannes—Born in Denmark. Opera, Concert, Oratorio. Mgt: Wolfsohn Mus. Bur., New York.
- GOULD, Herbert—Born in U. S. A. Opera, Concert, Oratorio. Address: 622 Fine Arts Bldg., Chicago, Ill.
- GUSTAFSON, William—Born in Arlington, Mass. Opera, Concert, Oratorio. Address: 57 West 75th St., New York.
- JOHNSON, J. Rosamond—Born in U. S. A. Concert. Mgt: Richard Copley, New York.
- JOURNET, Marcel—Born in Grasse, France. Opera. Address: San Francisco Opera Co., 68 Post St., San Francisco, Cal.
- LANKOW, Edward—Opera, Concert. Address: 3 West 69th St., New York.
- LAZZARI, Virgilio—Born in Italy. Opera, Concert. Mgt: H. & A. Culbertson, Chicago-New York.
- LUDIKAR, Pavel — Born in Prague, Czechoslovakia. Opera, Concert, Oratorio. Address: Metropolitan Opera Co., New York.
- MALATESTA, Pompilio—Born in Rome, Italy. Opera. Address: Metropolitan Opera Co., New York.

- MARDONES, José—Born in Spain. Opera. Address: Metropolitan Opera Co., New York.
- MARTINO, Giovanni—Born in Spain. Opera, Concert. Address: Metropolitan Opera Co., New York.
- MILLAR, Frederick—Born in England. Opera, Concert, Oratorio. Mgt: Beckhard & Macfarlane, New York.
- OBOLENSKY, Alexis—Born in Russia. Concert. Mgt: Daniel Mayer, Inc., New York.
- PICCHI, Italo—Born in Italy. Opera, Concert. Address: Cincinnati, Ohio.
- REMINGTON, Pierre—Born in U. S. A. Opera, Concert. Address: 25 Abingdon Square, New York.
- ROTHIER, Leon—Born in France. Opera, Concert. Address: Metropolitan Opera Co., New York.
- SANTACANA, Miguel—Born in Spain. Opera, Concert. Mgt: Henry H. Daggand, New York.
- SCOTT, Henri—Born in Coatesville, Pa. Opera, Concert, Oratorio. Address: 5908 Wayne Ave., Germantown, Philadelphia, Pa.
- STESCHENKO, Ivan—Born in Russia. Mgt: Kathryn O'G. Hammer, Philadelphia.
- TITTMANN, Charles T.—Born in Detroit. Mich. Concert, Oratorio. Address: 1718 Connecticut Ave., Washington, D. C.
- TREVISAN, Vittorio—Born in Venice, Italy. Opera, Concert. Address: Chicago Civic Opera Co., Chicago, Ill.
- TYLER, Francis J.—Born in U. S. A. Opera, Concert. Address: 186-13 Jordan Ave., Hollis, L. I.
- VALENTI, Alfredo—Born in Italy. Nat. American. Opera. Address: 127 East 47th St., New York.
- WALKER, George—Born in U. S. A. Opera, oratorio. Mgt: Colton White, New York.
- WOLFE, James—Born in Riga, Russia. Opera, Concert. Mgt: Con. Mgt. Arthur Judson, New York.



DANCERS

- BARTIK, Ottokar—Born in Czechoslovakia. Address: Metropolitan Opera Co., New York.
- BOLM, Adolph—Born in Russia. Mgt: Daniel Mayer, Inc., New York.
- BONFIGLIO, Giuseppe—Born in Italy. Address: Metropolitan Opera Co., New York.
- CRISTIE, Grace—Born in U. S. A. Mgt: Daniel Mayer, Inc., New York.
- DUNCAN, Anna—Address: 200 W. 57th St., New York.
- ENTERS, Angna—Pers. Rep.; Henriette, Stylow, 253 Madison Avenue, New York.
- FOKINE, Michael—Born in Russia. Address: c-o Mr. Gest, Princess Theatre, New York.
- GALLI, Rosina—Born in Italy. Address: Metropolitan Opera Co., New York.
- GAMBARELLI, Maria. Born in Italy. Mgt: Grace de Bruyn, New York.
- JOHANSSON, Ronny—Born in Sweden. Mgt: Ernest Briggs, Inc., New York.
- KARSAVINA, Thamar—Born in Russia. English by marriage. Mgt: Wolfsohn Mus. Bur., New York.
- KOSLOFF, Alexis—Born in Russia. Address: Metropolitan Opera Co., New York.
- KOSLOFF, Theodore—Born in Russia. Address: c-o Alexis Kosloff, Met. Opera Co., New York.
- LUBOVSKA, Desirée—Address: P. O. Box 3, Arlington, Va.
- MARMEINS, The (Miriam, Irene, Phyllis)—Mgt: R. E. Johnston, New York.
- MORDKIN, Mikhail. Born in Russia. Address: 108 Central Park South, New York.
- NENTCHINOVA, Vera—Born in Russia. Mgt: Block and Endicoff, New York.
- NILES, Doris—Born in America. Mgt: Daniel Mayer, New York.
- OLIVEROFF, André—Born in East Orange, N. J. Address: 51 East Park St., East Orange, N. J.
- OUKRAINSKY, Serge—Born in Russia. Address: 643 E. Jackson Blvd., Chicago.
- PAGE, Ruth—Born in U. S. A. Mgt: Ernest Briggs, Inc., New York.
- PAVLEY, Andreas—Born in India of Dutch parentage. Address: 643 Jackson Blvd., Chicago.
- PAVLOWA, Anna—Born in Russia. Mgt: Universal Artists, Inc., New York.
- RASCH, Albertina—Born in Vienna. Nat. American. Mgt: Block and Endicoff, New York.
- ST. DENIS, Ruth—Born in U. S. A. Mgt: Con. Mgt. Arthur Judson, New York.
- SHAWN, Ted—Born in U. S. A. Mgt: Con. Mgt. Arthur Judson, New York.
- THERESA, Maria. Born in Dresden, Germany. Nat. American. Mgt: Loudon Charlton, New York.
- TORRUP, Ingeborg—Born in Denmark. Mgt: Ernest Briggs, New York.
- VLADIMIROFF, Pierre—Born in Russia. Mgt: Block and Endicoff.

OBITUARIES

(Musically prominent people who have died since October 1925)

- ADLER, Guido**—Musical theorist and writer on musical subjects; (with Mottl and K. Wolf) he founded the Wagner Society; in 1885 he was appointed professor of musical science at University of Prague; author of many books on musical subjects; born, Nov. 1, 1885 in Eibenschutz, Moravia; died Nov. 1, 1925 in Vienna.
- ANDERSCH, Arthur A.**—Pianist, composer, teacher; born 1880 in Grand Rapids, Mich.; died Mar. 6, 1926, in Grand Rapids.
- APEL, Dr. Franz**—For 40 years head of Detroit School of Music; born 1844; died February 11, 1926, Detroit, Mich.
- ARREGUI, Vincente**—Composer of the opera, *Amaya*; born 1871 in Madrid; died Dec. 2, 1925, in Madrid.
- BABCOCK, Olive Glynn**—Concert singer; born in San Francisco, Cal.; died February 7, 1926, Jersey City, N. J.
- BALLING, Albert**—Formerly assistant conductor in Bayreuth; born 1866 in Heidingsfeld, Germany; died 1925 in Darmstadt, Germany.
- BALLING, Michael**—Conductor; one of the foremost Wagnerians; edited complete edition of Wagner's works for Breitkopf and Hartel; born 1866 in Heidingsfeld, Bavaria; died Sept. 1925, in Darmstadt.
- BAUER, Emilie Frances**—New York editor of *The Musical Leader* for twenty-six years; born in Walla Walla, Wash.; died in New York Mar. 9, 1926.
- BECK, August**—Expert on foreign music; born in Bavaria, Germany; died Feb. 11, 1926, in Washington, D. C.
- BECK, William**—For ten years baritone of the Chicago Opera Co.; born 1871 in Hungary; died Nov. 30, 1925, in Chicago.
- BELLSTEDT, Herman**—Cornetist; died June 9, 1926, in San Francisco.
- BERGE, Irenée**—Pianist, composer of operas, *Corsica* and *Nicolette*; assistant conductor at Covent Garden; instructor at American Conservatory, New York; born 1867 in Paris; died July 30, 1926, in Jersey City, N. J.
- BERNTHALER, Carl**—Organist, pianist, orchestral conductor; from 1910 was conductor of Pittsburgh Festival Orchestra; born 1879 in Cleveland, O., died Nov. 2, 1925, in Pittsburgh, Pa.
- BEZZI, Giuseppe**—Composer, organist, teacher of singing; born 1874 at Tolentino, Italy; died Oct. 1925.
- BIDWELL, Charlton B.**—Treasurer of the Atlanta Music Festival Association; born 1863 in Lansingburg, N. Y.; died Nov. 1925 in Atlanta, Ga.
- BLODGETT, Dr. Benjamin C.**—Founder of musical department of Smith College and director of its activities for 25 years; had been pupil of Moscheles and Liszt; composer of two oratorios, *The Prodigal Son* and *Job*; born 1838 and died Oct., 1925, in Seattle, Wash.
- BOEHMEN, John**—Music teacher; born in Bonn, Germany; died Mar. 25, 1926, in St. Louis, Mo.
- BOHLMANN, Theodore**—Pianist, teacher; died Feb. 1926 in Memphis, Tenn.
- BOTTAZZO, Luigi**—Organist, composer, teacher; died Dec. 1925 at Padova, Italy.
- BOYLAN, Charles F.**—Music teacher and singer; born 1861; died September 4, 1926, Rochester, N. Y.
- BRASLAU, Dr. Abel**—Father of Sophie Braslau; tenor and publisher of Russian folk songs; born 1864 in Kieff, Russia; died Oct. 19, 1925, in New York.
- BREIL, Joseph Carl**—Composer; born 1870 in Pittsburgh, Pa.; died Jan. 23, 1926, in Los Angeles, Cal.
- BRODERSEN, Friedrich**—Tenor at the Munich Opera House; died April 1926 in Krefeld, Germany.

- BROMBERG, Mrs. Edward—Pianist, accompanist, teacher; born in Moscow; died July 12, 1926.
- BROWN, Arthur Henry—Composer; born 1832; died Feb. 17, 1926, in London.
- BROWN, Henry Eyre—Prominent organist in Brooklyn for past 50 years; was one of the organizers of the American Guild of Organists; was organist of Plymouth Church and later Brooklyn Tabernacle; born 1845; died Sept. 25, 1925, in Brooklyn.
- BRUYN, Roger de—Tenor and New York artist manager; died Oct. 13, 1925, in New York.
- BUCKINGHAM, George W. — Tenor: born 1864 in Washington, D. C.; died Sept. 23, 1925 in Washington, D. C.
- BUEHL, Henry—Violinist; born 1864 in Cologne, Germany; died August 31, in Memphis, Tenn.
- BUERS, Wilhelm—Basso; born 1878 in Krefeld, Germany; died May 1926 in Hamburg.
- BULLOCK, Edward E.—For many years first tenor of Temple Quartet; born 1867 in Portland, Me.; died July 1, 1926, Wollaston, Mass.
- CARY, Jane Margaret—During the Civil War was responsible for setting James Ryder Randall's poem, Maryland, My Maryland to the German college song, Lauriger Horatius and its subsequent adoption as a state song; born 1842, died Nov. 16, 1925, in Baltimore, Md.
- CATOIRE, George—Composer; born Apr. 1861 in Moscow, Russia; died May 1926 in Moscow.
- CHERNIAVSKY, Gregor—Violinist and teacher; born 1886 in Russia; died 1926 in Toronto, Canada.
- CHOUDENS, Paul—Of the Parisian music publishing house of that name; was not only a musical publisher but wrote numerous light opera librettos; died Nov. 1925 in Monte Carlo.
- CLARKE, Helen Archibald—Composer, pianist, librettist; born Philadelphia, Pa.; died Feb. 1926 in Boston, Mass.
- CLASS, Franklin Morris—Composer; born May 2, 1881, in New York; died Mar. 1926 in New York.
- COLE, Samuel Winkley—Teacher of music theory; born Dec. 24, 1848, at Meredith, N. H.; died Apr. 4, 1926, in Brookline, Mass.
- CONLEY, Kate Theola—Teacher and lecturer; died Nov. 24, 1925, in Washington.
- COOK, Theodore—Died Mar. 1926 in Boston, Mass.
- CORRUCCINI, Roberto—Singer, teacher, and conductor; born in Macerata, Italy; died April 30, 1926, in Portland, Ore.
- CRADDOCK, Olive (Roshanara)—Dancer; born in Calcutta, India, in 1892; died July 14, 1926, Asheville, N. C.
- CRAIGIN, Edward Stuart—Director, manager, and part owner of music publishing house of Charles H. Ditson Co.; born 1848; died Dec. 17, 1925, in Brooklyn, N. Y.
- DALMAS, Philip—Baritone and teacher, pupil of Grieg; born 1870 in Primos, Pa.; died 1926 in Paris.
- DAVIES, T. J.—Composer and conductor; born 1854 in Ystalyiera, Wales; died September 9, 1926, in Pittsburgh, Pa.
- DE VITALIS, Attilio—Composer, conductor, and teacher; born 1856; died Dec. 16, 1925, in Havana.
- DOANE, Mrs. George H.—Founder, with Mrs. J. K. Deming, of Dubuque Academy of Music; died 1926 in Los Angeles, Cal.
- DORI, Giuseppe—Tenor of Dori Grand Opera Company; born 1888 in Naples; died May 12, 1926, in Mandan, N. D.
- DOW, Percy A. R.—Choral director and voice teacher; born in Maine; died July 26, 1926, Sacramento, Cal.
- DRIER, Christine Nielson—Singer; died May 15, 1926, in Chicago, Ill.
- ELIZZA, Elise—Operatic soprano; died in 1926, Vienna, Austria.
- EPSTEIN, Julius—Pianist, teacher; head of Vienna Conservatory for thirty-four years; born Aug. 14, 1832, in Agram, Austria, died Mar. 3, 1926, in Vienna.
- FINCK, Henry T.—For forty-three years music critic of the New York Evening Post; author of many books on widely different subjects; died Oct. 1, 1925, in Rumford, Me.
- FISK, Catherine—Singer; formerly with Metropolitan Opera Company; died June 28, 1926, in Pasadena, Cal.
- FLEURY, Louis—Flutist, composer, music critic; born 1876; died June 10, 1926, at Brussels.
- FREEMAN, Henry H.—Organist; born 1872 in Goldsboro, N. C.; died Mar. 25, 1926, in Washington, D. C.

- GEDALGE, André—Composer of *La Vision of Saul*, *Le Petit Savoyard*, *Pris au Piège*, *Hélène*, *La Farce de Cadi*, *Phoëbe*; born Dec. 1856 in Paris; died Feb. 1926 in Lagny-sur-Marne, France.
- GENECAND, Pierre—Baritone; died Oct. 1925 in Paris.
- GERICKE, Wilhelm—Former conductor of the Boston Symphony Orchestra; died Oct. 13, 1925, in New York City.
- GIACCHETTI, Alfred—Member of U. S. Marine Band for over 35 years; born in 1858; died Sept. 25, 1925, in Washington, D. C.
- GIGOUT, Eugène—Organist; born 1844 in Nancy; died Jan. 1926 in Paris.
- GOODWIN, Wilmot—Operatic and concert baritone; died 1926 near Fairchild, Wis.
- GOODWIN, Mrs. Wilmot—Violinist; born 1884 in Galesburg, Mich.; died 1926 near Fairchild, Wis.
- GREENE, Charles Lewis—Organist and musician; born in 1871 in Cohoes, N. Y.; died Nov. 9, 1925, in Cambridge, Mass.
- GREENE, Thomas Evans—Tenor; died Mar. 4, 1926, in Washington, D. C.
- HADDOCK, Edgar—Principal of Leeds College of Music; born 1856 in Leeds, England; died August 16, 1926, Leeds.
- HART, William J.—Instructor in University of Nebraska School of Music, and organist of the First Presbyterian Church; died February 19, 1926, Detroit, Mich.
- HEKKING, André—Dutch cellist; died Jan. 1926.
- HOFFMANN, Fred A.—Teacher; born in Bavaria; died February 11, 1926, in Cincinnati, O.
- HOLDERMAN, Marion F.—Musician and composer; born in 1852 in Ohio; died Jan. 1, 1926, in Washington.
- HOLSKIN, Jane—Pianist, teacher; died Apr. 2, 1926, in Detroit, Mich.
- HORNER, Ralph Joseph—Conductor, composer; died Apr. 7, 1926, in Winnipeg, Canada.
- HOWSON, Frank A.—Composer and conductor; born in 1841 in London; died June 29, 1926, Hollis, Long Island.
- HUMPHRIES, Henry R.—Conductor for forty-four years of The New York Banks' Glee Club; born 1845 in Bristol, England; died Nov. 9, 1925, in Mamaroneck, N. Y.
- JAFFE, Moritz—Violinist and composer; his operas, *Das Katchen von Heilbronn*, given in Augsburg in 1866, and *La Duchess di Svevia* in Milan, 1893; also composed songs and violin pieces; born 1834 in Posen and died Sept. 1925 in Mainschloss.
- JARDINE, Mary E. Larkin—Patron of music who gave her collection of antique musical instruments to Barnard College; died September 9, 1926, New York City.
- JOHNSTONE, Gordon—Author of texts of many songs; died April 21, 1926, in New York.
- JURJEWSKAYA, Zinaide—Soprano at the Berlin Staatsoper; died Dec. 1925 in Andermatt, Germany.
- KEFER, Louis—Composer; founder of the Académie de Musique de Verviers; born 1843 in Brussels; died May 3, 1926, in Brussels.
- KELLERMANN, Berthold—Professor at Munich Akademie; born 1853; died June 14, 1926, Munich, Germany.
- KNEISEL, Franz—Violinist; founder of Kneisel Quartet; concertmaster of Boston Symphony for eighteen years; member of the faculty of the Institute of Musical Art, New York, twenty-one years; born 1865 in Bucharest; died Mar. 26, 1926, in New York.
- KORNHORST, William F.—Organist, teacher; died May 22, 1926, in Louisville, Ky.
- LAMOURET, Francois—Horn soloist of the Lamoureux Orchestra, Paris; born 1883; died Oct. 15, 1925, in Paris.
- LANGE-MULLER, Peter Erasmus—Composer of operas, *Tove*, *Spanish Students*, *Fru Jeanna*, *Viking Blood*; born Dec. 1, 1850, in Frederiksborg, Denmark; died Feb. 1926 in Copenhagen.
- LANGLEY, Alfred Gideon—Organist; born 1850; died Feb. 1926 in Providence, R. I.
- LATTERMAN, Theodor—Baritone; died Mar. 1926 in Teltow, Germany.
- LE LACHEUR, Mrs. L. M.—Soprano; born 1889; died Nov. 1925 in St. John, N. B.
- LEWIS, Emma Beyer—Contralto; born 1880 in Detroit; died June 24, 1926, in Detroit.
- LEWIS, Flora A.—Singer; died June 19, 1926, in Washington, D. C.

- LORIE, Sarah Beekman—Soprano, pianist; born 1853; died Dec. 8, 1925, in Kansas City, Mo.
- LOVETTE, Thomas S.—Concert pianist, teacher, and composer; born 1876 in Wales; died Dec. 16, 1925, in Washington, D. C.
- LOWE, John—Baritone; born 1852, Liverpool, England; died July 16, 1926, Los Angeles, Cal.
- McFAUL, O'Connor—Choirmaster; died Apr. 1926 in Portland, Me.
- McLAUGHLIN, Charles E.—Organist, choirmaster; born 1868 in Sandwich, Mass.; died Apr. 10, 1926, in Boston, Mass.
- MAIN, Hubert Platt—Composer of hymns and religious songs; born Aug. 17, 1839, in Ridgefield, Conn.; died Oct. 7, 1925, in Newark, N. J.
- MARTIN, Easthope—Song composer; born 1882 in Stourport, Worcestershire, Eng.; died Oct. 20, 1925, in Hampstead, Eng.
- METCALF, John W.—Composer; first musical instructor of Stanford University, California; born 1856; died July, 1926, in Oakland, Cal.
- METZGER, William H.—Orchestral conductor; born 1859; died Nov. 1925 in Brooklyn, N. Y.
- MILES, Gwilym—Concert baritone and vocal instructor; born 1867; died in 1926, St. Louis, Mo.
- MIRAULT, Alexander—Composer and conductor; born 1839 in Paris; died Dec. 1925 in Lowell, Mass.
- MIRY, Paul—Professor of chamber music; born 1868 in Brussels; died Mar. 11, 1926, in Brussels.
- MISCHA-LEON, Harry—Tenor; born 1890 in Copenhagen; died Apr. 7 in New York.
- MOLINEUX, George—Music publisher; born 1851 in Jersey City, N. J.; died Jan. 28, 1926, in Ridgefield Park, N. J.
- MOLLENHAUER, Louis—Violinist; head of Louis Mollenhauer Conservatory, Brooklyn, N. Y.; born Dec. 17, 1863, in Brooklyn; died Feb. 8, 1926, in Brooklyn.
- MOODY, Mrs. George T.—Pianist; born 1857 in Bangor, Me.; died June 19, 1926, in Bangor.
- MOORE, Winthrop Amory—Pianist; died July 6, 1926, Boston, Mass.
- MORONI, Umberto — Pianist, teacher; born 1879; died Oct. 1925 in Milan.
- MOSER, Andreas—Teacher of violin and at one time assistant to Joseph Joachim; besides editing violin works of famous composers, he wrote biography of Joachim and edited several volumes of his letters; born Nov. 29, 1859, in Semlin, Hungary; died Oct. 1925 in Heidelberg.
- MOYLE, Gilbert — Collaborator with Charles Wakefield Cadman, Louis Victor Saar, and Mary Carr Moore in numerous songs, chorals, and cantatas; born 1881 in New York; died Feb. 1, 1926, in Berkeley, Cal.
- ODELL, Herbert Forrest—Editor of Boston Crescendo; born 1872 in Boston, Mass.; died Mar. 1926 in Boston.
- PALADILHE, Emile—Composer, winner of Grand Prix de Rome with his Cantata "Le Czar Ivan IV"; born June 3, 1844, in Montpelier; died 1926 in Paris.
- PICCALUGA, Albert—Baritone at Notre-Dame-des-Victoires; born Oct. 17, 1854, in Paris; died Oct. 7, 1925, in Paris.
- PORTER, D. Edward—Business manager of Detroit Symphony and formerly associate manager of N. Y. Philharmonic Orchestra; born 1876; died Jan. 11, 1926.
- POSSE, Wilhelm—Harpist; Wagner selected him for first Bayreuth Festival in 1876; from 1890 was professor of harp at Royal Berlin Conservatory; born Oct. 15, 1852, in Bromberg; died Sept. 1925 in Berlin.
- PRAAG, Samuel Van—Conductor for 27 years of the Haydn Orchestra of East Orange; born in 1865 in The Hague; died Oct. 1925 in New York.
- PRESBERG, Yolande—Soprano, member of Chicago Opera Chorus; died August 20, 1926, Milwaukee, Wis.
- PRESSER, Theodore—Music publisher, composer and philanthropist; bequeathed \$200,000 estate to the cause of music; founded The Etude, and was Editor until 1891 when he became head of Theodore Presser Company, a music publishing house; was founder of Music Teachers' National Association in 1876; also founder of Philadelphia Music Teachers' Association; in 1914 he erected and endowed the Presser Home for Retired Music Teachers, and, two years later, founded Presser Foundation; au-

- thor of School for pianoforte playing, School for four hand playing, Polyphony playing; wrote numerous studies and piano pieces; born 1848 in Pittsburgh; died Oct. 28, 1925, in Philadelphia.
- PRIEST, John D. M.—Organist at Colony Theatre, New York; president-elect of Society of Theatre Organists; born 1886 in Oxford, England; died May 1926 in New York.
- PULLEN, Mrs. Stanley T.—Music critic, writer; died July 15, 1926, in Portland, Me.
- RAISCH, W. Le Roy—Organist and choir master; died Jan. 11, 1926.
- RAND, Lloyd—Tenor; born in New York; died July 26, 1926, in New York.
- ROTHMUEHL, Nikolaus—Singer at Berlin Staatsoper eleven years; director of the opera department of Stern Conservatory, Berlin, since 1901; died May 1926 in Vienna.
- ROZE, Marie—Opera singer; born 1846, Paris; died in 1926 near Paris.
- RUDE, Theodore C.—Violinist; born Mar. 28, 1857, near Cedar Falls, Iowa; died Jan. 22, 1926, in Berlin.
- SACERDOTE, Jeanne—Singer; born in Russia; died July 1926 in Chicago.
- SAMMET, Harriet F.—Pianist; died May 18, 1926, in New York.
- SCHINDLER, Paul—Orchestra conductor and composer of light opera; born 1870 in Boston, Mass.; died August 20, 1926, New York City.
- SCHIRMER, Friedrich—Composer of part of musical score for "The Miracle"; died 1926 in St. Louis, Mo.
- SCHOTT, Albert L.—Tenor; died Nov. 12, 1925, in Washington, D. C.
- SCHWARTZ, Franz A.—Violinist; at one time member of New York Symphony and Metropolitan Opera House Orchestras; born 1859; died September 7, 1926, Glen Spey, N. Y.
- SETACCIOLI, Giacomo—Composer; director of the Conservatorio Cherubini, Florence; born 1868; died Dec. 5, 1925, at Sienna, Italy.
- SHARPE, Herbert Francis—Pianist, composer and teacher; in 1884 was made professor of piano at the Royal College of Music; born Mar. 1, 1861, in Halifax, Yorkshire, Eng. died Oct., 1925, in London.
- SHERMAN, Leander S.—Patron of music and founder of Sherman, Clay and company; born 1847, Boston, Mass.; died April 5, 1926, San Francisco, Cal.
- SIMONSON, Selie—A conductor of light opera; was pupil of Liszt; in 1885 he conducted several American premieres of Gilbert and Sullivan Operas; born in 1855 in Berlin; died Nov. 10, 1925, in Jersey City.
- SISTERMANS, Anton—Dutch bass singer; born August 5, 1865, Herzogenbusch, Holland; died in 1926 Amsterdam, Holland.
- SMITH, Maurice F.—President for several years of the Musicians' Mutual Protective Union; died Oct. 1925 in New York.
- SMITH, S. Dwight—Organist; born 1874 in Mansfield, O.; died May 17, 1926, in Pittsburgh, Pa.
- STAIR, Patty—Pianist, organist, and composer; died April, 1926, in Cleveland, O.
- STOECKEL, Carl—Patron of music and sponsor for a number of years of the Norfolk Music Festival; built Music Shed, where concerts of new works by American composers were given; issued prizes for the best compositions; born Dec. 7, 1858, in New Haven, Conn.; died Nov. 1, 1925, in Norfolk, Conn.
- STRASSBERGER, Bruno — President of Strassberger Conservatory; born in Dresden, Germany; died August 5, 1926, St. Louis, Mo.
- SUTER, Hermann—Composer and conductor; born 1870, Kaiserstuhl, Germany; died June 22, 1926, in Basel.
- SVENCENSKI, Louis—Violinist, viola player of Boston Symphony for eighteen years; viola player in Kneisel Quartet thirty-two years; member of the faculty of the Institute of Musical Art, New York, twenty-one years; born Nov. 6, 1862, in Osijek, Croatia; died June 18, 1926, in New York.
- SWEET, Leonard J.—Violinist; born 1873 in Ithaca, Mich.; died Mar. 1926 in Ravenna, O.
- TAYLOR, Nettie Greer—First president of Oregon State Federation of Music Clubs; died Dec. 5, 1925, in Portland, Ore.
- TEODORESCU, Gregorio — Rumanian baritone; born in Rumania; died Oct. 15, 1925, in New York.

- THAYER, Helen Scofield—Pianist, teacher; died May 23, 1926, in New York.
- THEODORINA, Helena—Soprano; teacher of singing; born Mar. 25, 1862, in Craicova, Russia; died Apr., 1926, in Bucharest.
- THIELE, Ernst—Violinist; born 1853 in Philadelphia; died May 31, 1926, in New York.
- TOSELLI, Enrico—Pianist and composer; born 1883; died Jan. 16, 1926, in Florence, Italy.
- VALDA, Giulia—Opera singer and teacher; died Dec. 1925 in Paris.
- VAN DER BERG, Brahm—Composer, pianist, conductor; died Apr. 5, 1926, in Los Angeles, Cal.
- VAN DOOREN, Arthur—Pianist; composer of the opera, *Kermesse Flamande*; born 1862 in Maeseyck, Belgium; died June 9, 1926, in Brussels.
- VENABLE, Mary—Pianist; member of the faculty of the Cincinnati College of Music twenty-four years; died May 31, 1926, in Cincinnati, O.
- VIVIANI, Ludovico—Basso; born 1852 in Odessa, Russia; died Jan. 21, 1926, in Little Falls, N. Y.
- VON SUPPE, Sophie—Light opera artist and wife of composer of comic opera; born 1841 and died in 1926 in Vienna, Austria.
- WAGNER, Ferdinand—Conductor and general music director of Landestheater in Baden; died 1926 in Munich, Germany.
- WALDECKER, Matilda R.—Teacher, composer; died Mar. 19, 1926, in Washington, D. C.
- WALES, George E.—Supervisor of music; born May 16, 1853, in Abington, Mass.; died June 9, 1926, in West Roxbury, Mass.
- WEIL, Otto—Former member of the business staff of Metropolitan Opera; came to America in the eighties; accompanied Mme. Patti on her Mexican tour in 1886; later associated with Maurice Grau at the Metropolitan Opera; seven years baritone and stage manager at The Casino; librarian and tympanist of Theodore Thomas Orchestra; mgr. of Eleonore Duse; and director Irving Place Theatre, New York; born 1862 in Vienna; died Sept. 15, 1926, in Vienna.
- WEISEL, J. Harold—Organist; died Apr. 17, 1926, at Pittsburgh, Pa.
- WERTHEIM, Max—Member of Musical Courier staff since 1912; born 1861 at Koenigsberg, Prussia; died Apr. 12, 1926, in New York.
- WHEELWRIGHT, William D.—Honorary President of Symphony Society of Portland, Ore.; died May 8, 1926, Vancouver, B. C.
- WHITMAN, Charles — Baritone; born 1880; died May 20, 1926, in Brooklyn.
- WOOD, Charles—Organist at Caius College thirty years; professor of composition at Royal College of Music, London; professor of music at Cambridge University.
- WOODMAN, Charles A.—General manager of Oliver Ditson Company for fifty-two years; born in Braintree, Mass.; died Sept. 18, 1926, in Boston.
- WOODSTOCK, Harvey—Organist; born 1873 New Haven, Conn.; died September 7, 1926, New York City.
- WRIGHT, Ernest—Composer and orchestra conductor; born in England; died 1926 in Milwaukee, Wis.
- WRIGLEY, Frank—Organist; born 1857 in Manchester, England; died Dec. 28, 1925, in Boston, Mass.
- YUNCK, Bertha Kirchner—Singer; died Apr. 10, 1926, in Detroit, Mich.
- ZAPIC, Florian — Violinist, conductor; born May 4, 1853, in Unhoscht, Bohemia; died May 17, 1926, in Berlin.



AMERICAN-BORN COMPOSERS*

(Addresses have been withheld at the request of many of the composers listed below. The name of their publishers and, whenever permissible, personal addresses will be furnished on application.)

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BECK, J. H.

BINGHAM, Seth

BOYD, Jeanne

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CROCKER, Templeton

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DETT, Nathaniel

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FOOTE, Arthur W.

FREER, Eleanor Everest

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GRANT-SCHAEFER, G. A.

GRUENBERG, Louis

GRUNN, Homer

HADLEY, Henry

HAGEMAN, Richard

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HARLING, W. Franke

HARRIS, Roy

HEILMAN, Wm. Clifford

HILL, Edward Burlingame

HILL, Mrs. F. T.

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HOSMER, L.

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HOWE, Mary

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HUGO, John Adam

IARECI, Tadeusz de N.

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LA VIOLETTE, Wesley

LOEFFLER, Charles Martin

LUENING, Otto

LYFORD, Ralph

MACFADYN, Alexander

MARSH, Lucille Crews

MASON, Daniel Gregory

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McCOY, W. J.

McKINLEY, Carl

MOORE, Douglas

MORRIS, Harold

OLDBERG, Arne

ORTH, John

PARKER, Horatio

PATTERSON, Frank

PERSINGER, Louis

PORTER, W. Q.

* Composers of the more serious forms.

POWELL, John
PROTHEROE, Daniel

REISER, Alois
ROBERTS, Marion
ROGERS, Bernard
ROYCE, Edward
RUDHYAR, Dane
RUGGLES, Carl
RUSSELL, Alexander
RYBNER, Cornelius

SANDERS, Rob't.
SAVINE, Alexander
SCHELLING, Ernest
SCHENCK, Elliot
SCHNEIDER, Edward
SCHOENEFELD, H.
SCHROEDER, William
SHEPHERD, Arthur
SKILTON, Charles S.
SMITH, David Stanley
SMITH, W. G.
SOUSA, John Phillip

SOWERBY, Leo
SPELMAN, Timothy Mather
STEARNS, Theodore
STOESSEL, Albert
SWEET, R.

TAYLOR, Deems
THOMPSON, Randall
TILY, Herbert J.
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TWEEDY, Donald

VAN DER STUCKEN, Frank
VAN GROVE, Isaac
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JOPLIN—J. W. Jenkins and Sons' Music Co.

ST. JOSEPH—Eschelman's Music House. J. W. Jenkins Music Co. Townsend, Wyatt & Wall.

ST. LOUIS—Hunleth Music Co., 516 Locust St.

Kunkell, 3750 Lindell.

Ludwig Music House, 821 Washington Ave.

Tony Placht, 10th and Pine Sts.

Shattinger, Arcade Bldg.

Thiebes Music Co., 1103 Olive St.

Nebraska

LINCOLN—Ross P. Curtice Co.

Edw. J. Walt Co.

OMAHA—Hospe & Co., 15th and Farnam Sts.

Mickel Music House, 15th and Harney Sts.

Schnoller and Mueller Piano Co., 1516 Dodge St.

New Hampshire

MANCHESTER—Desautel's Music House, 1094 Elm St.

Ernest W. Guillemette, 782 Elm St.

Piper & McIntire, 888 Elm St.

New Jersey

ATLANTIC CITY—Charles H. Godfrey, 1728 Atlantic Ave.

CAMDEN—Friant Music Co., 802 Broadway.

John H. Heaton, 528 Market St.

D. Tattersdill, Broadway and Walnut St.

PATERSON—W. F. Miller, 207 Market St.

James K. O'Dea, Ellison St.

Sterling Music House, 38 Ellison St.

TRENTON—G. A. Barlow Sons Company, E. State St.

Fouratt's, E. State St.

The Music Show, E. State St.

New Mexico

ALBUQUERQUE—Maisel's Music Store, S. First St.

May's Music Store, W. Gold St.

Riedling Music Co., W. Central St.

Rosenwald's, W. Central St.

New York

ALBANY—Cluett and Sons.

Strand Temple of Music.

BUFFALO—Denton, Cottier & Daniels.

Goold Brothers.

Neal, Clark and Neal.

NEW YORK—Boosey & Co., 109 W. 57th St.

Breitkopf & Hartel, Inc., 1625 Broadway.

Chappell-Harms, Inc., 185 Madison Ave.

John Church Co., 318 W. 46th St.

Composers Music Corp., 14 E. 48th St.

Chas A. Ditson & Co., 8 E. 34th St.

Enoch & Sons, 9 E. 45th St.

Fine Arts Importing Co., 130 W. 42nd St.

Carl Fischer, Inc., 56 Cooper Sq.

J. Fischer & Bros., 119 W. 40th St.

Harold Flammer, Inc., 109 W. 57th St.

T. B. Harms, Inc., 113 W. 57th St.

International Music Publishing Co., 326 W. 43rd St.

Lorenz Pub. Co., Grand Central Terminal Bldg.

Mumil Pub. Co., 207 W. 25th St.

Novello Ewer & Co., 159 E. 48th St.

G. Ricordi & Co., 14 E. 43rd St.

G. Schirmer, Inc., 3 E. 43d St.

A. P. Schmidt, 8 W. 40th St.

Arthur W. Tams Music Library, Inc., 318 W. 46th St.

Universal-Edition, 40 W. 34th St.

White-Smith Music Publishing Co., 13 E. 17th St.

M. Witmark & Sons, 1650 Broadway.

B. F. Wood Music Co., 29 W. 38th St.

SCHENECTADY—Van Curler Music Co., 203 State St.

SYRACUSE—Clark Music Co., 416 South Salina St.

Crane Piano Co., South Salina St.

Godard Piano Co., Washington St.

Leiter Music Co., S. Salina St.

TROY—Cluett & Son, Cannon Place.

Foster Piano Co., 283 River St.

E. H. Miller, 71 Fourth St.

UTICA—Buckingham & Moak, Genesee St.

Buhl & Blashfield Organ Co., 1019 Seymour.

Anderson Kelly Music Shop, 6 Blaudina St.

Kempf Bros., 86 Genesee St.

Peat's Music Store, Columbia St.

Vitullo & Ulisse, 668 Bleeker St.

Earl B. Worden & Co., 249 Genesee St.

YONKERS—A. M. Krug, 15 Warburton Ave.

Steadman Music House, 24 Main St.

North Carolina

ASHEVILLE—Dunham's Music House, Square.

Hood's Music Store, Haywood St.

N. H. Rhymer, Inc., Government St.

Sebren's Music Store, Patton Ave.

GREENSBORO—Charles J. Brockman Co.

Corley Piano Co.

Greensboro Music Co.

Ohio

CANTON—W. S. Custer, 229 N. Cleveland Ave.

D. W. Lerch, 210 Market St.

Geo. C. Will, 410 Market St.

CINCINNATI—Baldwin Piano Co., 142 West 4th St.

John Church Co., Jackson St. and Boulevard.

Fillmore Music House, 528 Elm St.

George P. Gross, 1324 Main St.

Starr Piano Co., 27 West 4th St.

Steinway and Sons, 28 East 4th St.

Willis Music Co., West 4th St.

Rudolph Wurlitzer Co., 121 East 4th St.

CLEVELAND—Buescher's Music Co., 1310 Huron Road.

Dreher Piano Co., 1226 Huron Road.

Euclid Music Co., 2067 East 9th St.

G. Schirmer & Co., 45 The Arcade.

COLUMBUS—C. C. Baker, 123 South High St.

Goldsmith, 75 East Long St.

Heaton's Music Store, 33 East Long St.

Quality Music Shop, 25 East State St.

DAYTON—Anderson Piano Co., 114 North Main St.

J. C. Meredith, 109 South Ludlow St.

SPRINGFIELD—C. L. Gorruch & Co., 74 Arcade.

Earl K. Hauken & Sons, 4 South Fountain Ave.

McFarland's Music Store, 14 South Fountain Ave.

Porter Music Shop, 20 West Main St.

Rudolph Wurlitzer Co., 35 South Limestone Ave.

TOLEDO—D. M. Caughling, 607 Adams St.

F. H. Frazelle, 715 Adams St.

J. W. Greene, 801 Jefferson Ave.

Grinnell Bros., 603 Adams St.

YOUNGSTOWN—Carroll Music Co.,
Boardman St.
Warner's Music Shoppe, 18 N. Phelps.

Oklahoma

OKLAHOMA CITY—J. W. Jenkins Sons,
Music Co., 223 W. Main St.
Frederickson-Kroh Music Co., 409 W.
Main St.
M. B. Armstrong, 211 W. Main St.
TULSA—Darrow Music Co., 510 S.
Main St.
Edgar Music Shoppe, 518 S. Main St.
J. W. Jenkins Sons Music Co., 517 S.
Main St.
Raymond Stodler, Atlas Life Bldg.

Oregon

PORTLAND—Wiley B. Allen Co., 148
Fifth St.
Bush & Lane Piano Co., 348 Morris-
son St.
Harold S. Gilbert Piano Co., 423
Washington St.
Seiberling-Lucas Co., 151 Fourth St.
Soule Bros., 166 Tenth St.

Pennsylvania

ALLENTOWN—Aschbach Music House,
539 Hamilton St.
Kramer Music House, 544 Hamilton
St.
Werley Music House, 28 North 6th St.
ERIE—Campbell & Parker Music House,
28 West 9th St.
Proess Brothers, State St.
Le Jeal's Music Store, 1023 State St.
Winter Piano Co., State St.
HARRISBURG—Pomeroy's.
C. M. Sigler.
Spangler's.
Stieff Music House.
J. H. Troup Music House.
LANCASTER—Kirk Johnson & Co., West
King St.
J. H. Troup Music House, 38 West
King St.
PHILADELPHIA — Allegheny Music
Shop, 2650 E. Allegheny.
Blue Bird Music Shop, 6020 Lans-
downe Ave.
Co-operative Music Co., 926 Columbia
Ave.
George H. Dows, 1707 Chestnut St.

G. F. Field Music Co., 269 S. 11th St.
Frankford Music Store, 4666 Frank-
ford Ave.

Girard Music Shop, 609 W. Girard
Ave.

Grand Music Shop, 2315 Ridge Ave.
Heidelberg Press, 15th & Race Sts.
Lang Music Store, 1204 Columbia
Ave.

H. J. Lincoln Music Co., 930 N.
19th St.

O. K. Music House, 1317 Arch St.
Theo. Presser Co., 1712 Chestnut St
Jerome Remick & Co., 31 S. 9th St.
Rex Music Shop, 2140 Ridge Ave.
Royal Music Shop, 1514 South St.
Scandinavian Music Shop, 2334 Co-
lumbia Ave.

Shapiro & Bernstein Co., 25 S. 9th St.
Chas. M. Stieff, 1717 Chestnut St.
Temple Music Stores, Inc., 3627 N.
Broad St.

Tioga Music Store, 1408 South St.
H. A. Weyman & Sons, Inc., 1108
Chestnut St.

PITTSBURGH—S. Hamilton Co., 817
Liberty.

J. M. Hoffman, 537 Wood St.
C. C. Mellor Co., 604 Wood St.
Schroeder, 820 Liberty.
Volkwein's, 632 Liberty.
Witt's, Jenkins Arcade.

READING—Frank L. Diefenderfer, 115
N. Fifth St.

H. W. Hangen's Music House, 47 S.
Sixth St.

W. C. Kantner, 51 N. Ninth St.
Kline Eppihimer Music Co., Inc., 524
Washington St.

Lichty Music House, 17 N. Eighth St.
F. A. Manegold, 741 Penn St.
Monarch Music Co., Inc., 524 Wash-
ington St.

F. A. North Co., 15 N. Fifth St.
J. S. Tinger, 938 N. Front St.
Wittich Store, 116 S. Sixth St.

SCRANTON—Thos. N. Groves, 223 Cen-
ter St.

James W. Guernsey, 310 N. Washing-
ton Ave.

Jacobs Bros., Linden St.
Allan K. Lawrence, 311 Adams Ave.
Peter C. Peuser, 139 Adams Ave.
Benj. W. Phillips, 200 Blk. Wyoming
Ave.

Powell & Chandler, 506 Lackawanna
Ave.
Eugene C. Ricker, 112 Adams Ave.

Chas. M. Stieff, 513 Lackawanna Ave.
David R. Thomas & Sons, 232 N.
Main Ave.

WILKES-BARRE—Landau Co., 70 S.
Main St.

Ludwig & Co., S. Main St.
Snyder Music Co., 18 E. Market St.

WILLIAMSPORT—D. S. Andrus & Co.,
135 West 3rd St.

Bloom's Music Store, 311 West 4th St.
H. L. Ferguson, Piano House, 44 west
4th St.

M. H. Housel & Co., 141 West 4th
St.

Landon-Gleckner Music Co., 427 Mar-
ket St.

J. C. MacCollum, 324 West 4th St.
Megahan & Megahan, 487 Pine St.

Rhode Island

PROVIDENCE—E. C. Billings' Music
Store, Snow St.

Outlet, Weybosset St.

Wm. H. Place, 120 Empire St.

Shepard Music Store, Westminster
St.

Steinert Music Store, 495 Westmin-
ster St.

South Carolina

CHARLESTON—Jordan Music Co.
Siegling Music House.

COLUMBIA—Smithdeals.

Tennessee

CHATTANOOGA—Southern Standard
Music Co., Market St.

Summers Music Co., Cherry St.

KNOXVILLE—Clark & Jones.

Clark, Jones, Sheeley Co.

J. V. Ledgerwood.

Sterchi Brothers Co.

NASHVILLE—French Music Store.

O. K. Houck Piano Co.

Our Phonograph Shop.

Standard Music Co.

Claud P. Street Piano Co.

Texas

EL PASO—Austin's Music Shop.

Dunn's Music House.

Jenkin's Music Co.

Tri-State Music Co.

FORT WORTH—Adams Music Co., 812
Main St.

Auly Music Co., 1105 Main St.

Collins Art Co., 1107 Houston St.

Mrs. Warren Collins Art Shoppe, 208
West 6th St.

Grimes-Lawing Co., 1105 Main St.

C. C. Miller, 402 Houston St.

Oliver Ross Piano Co., 316 Houston
St.

HOUSTON—Baldwin Music Shop.

Brook-Mays & Co.

J. W. Carter Music Co.

Jonathan Cox.

Drescher's Saxophone Shop.

Thos. Goggan & Brothers.

Goodell Piano Co.

C. D. Grubbs.

Horton & Smith Piano Co.

Kearney Piano Co.

Oliver's Music House.

W. L. Pace Piano Co.

Charles W. Parker.

SAN ANTONIO—Thos. Goggan & Broth-
ers, Broadway and Travis.

San Antonio Music Co., 316 West
Commerce St.

Walthal Music Co., 217 West Com-
merce St.

WACO—Adams & Alcorn, Austin Ave.

Thomas Goggan Bros., Austin Ave.

Sanger Brothers, Austin Ave.

Trio Music Co., Franklin Ave.

Utah

SALT LAKE CITY—Beesley Music Co.,
67 South Main St.

Consolidated Music Co., 121 Main St.

Daynes-Beebe Music Co., 61 South
Main St.

Glen Brothers Roberts Music Co., 151
South Main St.

O'Loughlin Music Co., 120 South
Main St.

Utah Music Co., 11 East First South
St.

Virginia

NORFOLK—Burke-Hume Co., 271 Gran-
by St.

Knabe Co., 115 Freemason St.

Levy-Pave, 107 City Hall.

Leseur Co., 648 Church St.

Lilenfeld-Ferguson-Lightfoot, Plume
St.

Menzel Co., Freemason St.

Montagna Co., Granby St.

RICHMOND—Biggs Music Co.
Colonial Piano Co.
Corlev Co.
A. J. Crafts Piano Co.
Lee Ferguson Piano Co.
Walter D. Moses Co.
Stieff Piano Co.

Washington

SEATTLE—Bush & Lane, 1519 3rd Ave
Capitol Music Co., Arcade Building.
Gould Music Co., 709 Pike St.
W. Martius Music House, 1009 1st
Ave.
Sherman, Clay & Co., 1530 3rd Ave.
Woods Music Co., 1421 3rd Ave.
SPOKANE—Bailey's, Inc., 710 Sprague
Ave.
Sherman, Clay & Co., 321 Riverside
Ave.
Tull & Gibbs, 705 First Ave.

TACOMA—Bush & Lane Piano Co.
Hopper-Kelly Co.
Sherman, Clay & Co.
Sillers Piano Co.

Wisconsin

MADISON—Forbes-Meagher Music Co.,
27 West Main St.
Hook Brothers Piano Store, State St.
at Capitol Square.
MILWAUKEE—C. J. Hambitzer, 417
Milwaukee St.
Milwaukee Consolidated Music Co.,
126 Oneida St.
Orth Music Co., 504 Grand Ave.
Carberry-Parker Co., 425 Grand Ave.
J. B. Thiery Co., 965 Fifteenth St.
RIPON—Kingsbury Music Store.
Wilson's Radio Shop.



LOCAL MANAGERMENTS

Alabama

ANNISTON—Mrs. Luther Liles, 1600 Loraine Ave.

BIRMINGHAM — Birmingham Music Study Club's Artist Course, Emma McCarthy, Pres., 1701 South 21st St.; five evening concerts in Phillips High School Auditorium seating 2,020; \$6, \$7 and \$8 for Course tickets, no single seats. Attractions 1926-27: Tipica Mexican Orchestra, E. Robert Schmitz, Richard Crooks, Luella Melius, Louis Graveure.

The All Star Course, Mrs. Orlene A. Shipman, 1068 South 32nd Street; four concerts in Municipal Auditorium seating 5,732; single tickets, .75 to \$2.00. Attractions 1926-27: Marion Talley, Rosa Ponselle, Will Rogers and the de Reszke Singers, Chaliapin Opera Company in the Barber of Seville; also two extra concerts at the Jefferson Theatre: Elsie Janis and Company, and the Denishawn Dancers.

Miss Edna G. Gussen, Cable Piano Bldg.

Mrs. George Houston Davis, 2319 Glen Ave.

Mrs. J. W. Luke, 1230 Glenview Rd.

Mrs. E. J. Rice, 1517 S. 14th Ave.

DOTHAN—Mrs. Walter Barnes, 208 Oats St.

Mrs. W. S. Wilson, Women's Club.

GADSDEN—C. F. Cross, Jr.

Mrs. William Wilson, 922 S. 11th St.

HUNTSVILLE—Culbertson Music Bureau Series, Mrs. F. B. Wilson, President Music Study Club, Box 66; three evening concerts in Grand Theatre, seating 900; \$3 for course, \$2.50 for single ticket.

MARION—Miss Anna E. Kirtley, Judson College.

MOBILE—Mrs. Carl A. Klinge; concerts in Lyric Theatre seating 1,700.

Mobile Music Teachers' Association; concerts in Lyric Theatre.

H. F. Bruner, Y. M. C. A.

Miss M. Luckel, Bijou Theatre.

W. McDermott, Manager Lyric Theatre.

MONTEVALLA—Alabama College Artists and Lecture Course, sponsored by the School of Music; ten Saturday evening concerts in college auditorium seating 600; \$8 and \$7 for course.

MONTGOMERY—Miss Kate Booth, 117 Sayre St.

Mrs. Bessie L. Eilenberg, 402 S. Perry St.

C. Guy Smith, 14 Adams Ave.

SELMA—Selma Music Club Concert Course, Alonzo Meek, President, Meek School of Music; three evening concerts in Junior High School Auditorium seating 1,200; \$5 for course, \$2 for single ticket.

Mrs. R. K. Coe, 736 King St.

Mrs. W. W. Harper, 613 Parkman Ave.

TROY—Mrs. Fred Jernigan.

TUSCALOOSA—All-Star Course, Maude H. Walker, 2312 Eighth St.; three evening concerts in High School Auditorium seating 1,200; \$7.50 and \$5 for course, single tickets \$2.50.

Herman Burchfield, Manager Elks' Hall.

TUSKEGEE—Tuskegee Institute Entertainment Course, Alice Carter Simmons, chairman; five or six evening and afternoon concerts in Tuskegee Institute Chapel seating 3,000; prices course tickets for teachers \$1.50, for students .75; single seats for teachers .25, for students, .15.

Arizona

BISBEE—Musical Events, Mrs. Sam Frankenberg, 636 N. Berendo St., Los Angeles; three Tuesday evening concerts in High School Auditorium seating 500; \$5 for course; \$2.50 and \$3 for single ticket.

DOUGLAS—Douglas Music Club Course, Mrs. John R. Newcomer, President, 1300 8th St.; Grand Theatre seating 1,700; no season ticket; single tickets \$3, \$2, and \$1.50.

PHOENIX—Musical Events Course, Musicians' Club, Cordelia Whitemore Hurlburt, Chairman, 520 E. Culver St.; five evening concerts in High School Auditorium, seating 1,000 and in Shrine Auditorium, seating 1,800; \$9, \$7.50 and \$5 for course tickets; single tickets, \$4, \$3, \$2. Attractions 1926-27: Elman Quartet, Julia Claussen, Rosa Ponselle, Tito Schipa, and Percy Grainger.

Redewill Concert Course, Gene Redewill, c/o Redewill Music Co.; ten concerts at \$12, \$10, \$7.50, and \$5, and five concerts at half the quoted prices.

Mrs. C. H. Young, 526 E. Lynwood.

PRESCOTT—Mr. P. V. Clibborn.

TUCSON—The Saturday Morning Musical Club Artist Course, Mrs. Simon Heineman, President, No. 1 Paseo Redondo; five evening concerts in High School Auditorium; \$7.50 for course ticket and \$3.00 for single ticket. Attractions 1926-27: Mme. Galli-Curci, Mordkin Ballet, Percy Grainger, London String Quartet, Cherniavsky Trio, and Oskanontton.

Mr. Emanuel Drachman.

Arkansas

ARKADELPHIA—Ouachita College, L. H. Mitchell, Chairman; five evening concerts in Auditorium seating 600; \$5 to students for course. Attractions 1926-27: Schubert Male Quartet, Chas. de Harrack, Frank Mannheimer.

CONWAY—Artists Lyceum Course, Head of Music Department, Central College; four concerts in Conway Theatre; \$3.50 for course ticket and \$1 for single ticket.

DOUGLAS—Fred Hilburn Post, American Legion.

FAYETTEVILLE—Mrs. James J. Read.

FORT SMITH—Miss Mary Welch, 905 Greenwood Ave.

HELENA—Mrs. E. C. Nelson, St. Andrews Terrace.

HOT SPRINGS—J. Frank Head.

Mrs. J. F. Maier.

Mrs. F. A. Siegler.

LITTLE ROCK—Musical Coterie Civic Music Course, Mrs. Frank Vaughan, Chairman, care Allsopp & Chapple Book Store; three evening concerts in High

School Auditorium, seating 1,200, Course tickets, \$9, \$7; students, \$5. Attractions 1926-27: Rosa Ponselle, Elsie Janis & Co., Marion Talley.

PINE BLUFF—Musical Coterie Concert Course, Mrs. Walter Simmons, Chairman concert committee, 1021 W. 24th St.; three evening concerts in Saenger Theatre, seating 1,650; prices for course, \$5, \$4, and \$3; single tickets, \$4, \$3, and \$2. Attractions 1926-27: Manhattan Opera Company with Tamaki Miura and the Pavley-Oukrainsky Ballet. Two more attractions to be booked.

Mrs. J. Bernhardt, 1420 Olive St.

Mrs. Goode Renfro, 1115 Pine St.

TEXARKANA — Mrs. Luline Fortune James.

California

ALAMEDA—Alameda Musical Association Course, artists booked through Selby C. Oppenheimer, 68 Post St., San Francisco. Attractions 1926-27: Jose Mojica, Julia Claussen, Josephine Lucchese, and Cherniavsky Trio.

BAKERSFIELD—Mrs. Allan B. Campbell, 411 K St.

Mrs. Harry Hogan, 2208 Trexlien Ave.

BERKELEY—Berkeley Musical Association; five evening concerts in Harmon Gymnasium of the University of California, booked by Selby C. Oppenheimer, San Francisco. Attractions 1926-27: Elman Quartet, Julia Claussen, Maier and Pattison, Carl Flesch, Tito Schipa.

Samuel J. Hume, the Greek Theatre.

L. M. Redfield, 2192 Shattuck Ave.

Wallace A. Sabin, 3142 Lewiston Ave.

BRAMLEY—F. J. Trude, Imperial Co.

BURBANK—Burbank Choral Club, Gladys Shelton Fischer, President, 710 Palm Ave.; five Tuesday evening concerts in Burbank High School seating 7,000.

CHICO—Chico Musical Club Course, Mrs. Guy V. Kennedy, President; artists booked through Selby C. Oppenheimer; evening concerts in National Theatre. Attractions 1926-27: Louis Graveure, Julia Claussen, Josephine Lucchese, Percy Grainger, and New York String Quartet.

CLAREMONT—Pomona College Music and Drama Course, William S. Ament, Chmn.; six concerts usually on Friday evening in Mable Shaw Bridges Hall, seating 819; \$6 for course, \$1.50 to \$1 for single tickets. Attractions 1926-27: Richard Bonelli, Ossip Gabrilowitsch, Cecilia Hansen, Dusolina Giannini.

Woman's Club Entertainment Course, Mrs. A. S. Thompson, 1003 Indian Hill Blvd.; six concerts at the Woman's Club seating 350; \$2.00 for course and .50 and .75 for single tickets.

EUREKA—Artists' Concert Series, Miss Atkinson, Manager; evening concerts in High School Auditorium; artists booked through Selby C. Oppenheimer. Attractions 1926-27: Jose Mojica, Julia Claussen, and Efreim Zimbalist.

FRESNO—Mrs. J. L. Pratt, 1720 J St.

GLEN DALE—Tuesday Afternoon Club, Mrs. F. H. Wallace, Chairman program committee, 1100 Campbell St.; two programs each month.

Mrs. M. F. Ocker, 246 North Central Ave.

HOLLYWOOD—Opera Analysis, Dr. Frank Nagel, Director, 1141 El Centro; nine Monday morning concerts in Women's Club seating 1,000; \$5 for course and \$1 for single ticket.

Hollywood High School Artist Course, Edna Ames; four concerts in the High School Auditorium seating 2,500; course ticket for students \$1.00, for adults \$2.50; single seats for students .50, for adults \$1.00.

LONG BEACH—Long Beach Choral-Oratorio Society, Clarence E. Krinbill, Director, 348 Carroll Park West; three evening concerts.

W. C. Mills, 256 East 1st St.

Philharmonic Course, L. D. Frey, Mgr.; five evening concerts in Municipal Auditorium seating 3,000; \$1 and \$2 for single ticket (plus tax).

Seven Arts Society, Kathryn Cofield, Dir., 121 E. Third St.; concerts in Municipal Auditorium seating 3,000.

LOS ANGELES—Auditorium Artist Series, George Leslie Smith, 424 Philharmonic Auditorium; ten concerts in Philharmonic Auditorium, seating 2,700;

\$15, \$12, \$9, \$7 and \$5 for course and .75 to \$2.50 for single tickets. Attractions 1926-27: Louise Homer, Kathryn Meisle, Mary Lewis, Lucrezia Bori, Florence Austral, Charles Hackett, Reinald Werrenrath, Cecilia Hansen, Alexander Brailowsky, Elshuco Trio, Ukrainian National Chorus.

Behymer Philharmonic Artist Courses, L. E. Behymer, 705 Auditorium Bldg.; Tuesday Evening Artist Course, Thursday Evening Course, and Matinee Course. Attractions 1926-27: Louis Graveure, Mme. Galli-Curci, Julia Clausen, Princess Tsianina, Oskonen, Josephine Lucchese, Rosa Ponselle, Tito Schipa, Elman String Quartet, Alfred Cortot, Carl Flesch, Cherniavsky Trio, Percy Grainger, Efreim Zimbalist, the Denishawns, Manhattan Opera Company, Pavley-Oukrainsky Ballet, Mikhail Mordkin and Ballet, Chaliapin and Barber of Seville Company, Will Rogers and de Reskze Singers, The Miracle.

France Goldwater, 714 Taft Bldg., 1680 N. Vine St., Manager, California Musical Artists.

Los Angeles Music Teachers' Association, Charles C. Draa, Pres., 1440 W. 29th St.; nine meetings in Chickering Hall seating 300. No professional artist engagements.

Los Angeles Opera and Fine Arts Club, Mrs. J. T. Anderson, President, 1131 Elden Ave.; concerts by professional members given at Club, 927 Merlo Ave., seating 800.

Orpheus Club, Hugo Kirchhofer, Dir.; Henry J. Hedin, Corr. Secy., 2152 Rockledge; three evening concerts in Philharmonic Auditorium seating 2,700; \$5 for four tickets to each of three concerts and .75 for single ticket.

Woman's Lyric Club, Mrs. Laird J. Stabler, President, 1122 W. 30th St.; three evening concerts in Philharmonic Auditorium seating 2,700; course tickets \$7, \$5; \$1.50, \$2 for students; single tickets \$2 to .50.

MERCED—Artists booked by Selby C. Oppenheimer, Foxcroft Bldg., San Francisco; four evening concerts given in High School Auditorium.

MODESTO—Stanislaus County Musical Association, L. M. Morris, Pres.; artists booked by Selby C. Oppenheimer, San Francisco; four evening concerts in

Strand Theatre. Attractions 1926-27: Louis Graveure, Elman Quartet, Mischel Piastro, Josephine Lucchese.

OAKLAND—Mills College Concert Series, Dir. of music, Chairman; four or five Friday evening concerts in Lisser Hall, seating 800; \$3 for course, \$1 for single ticket.

Seckels-Oppenheimer Series, artists booked by Selby C. Oppenheimer; ten evening concerts in Oakland Opera House. Attractions 1926-27: Louis Graveure, Elman Quartet, Russian Symphonic Choir, Julia Claussen-Paul Kochanski, Mordkin and Ballet Russe, Josephine Lucchese, Ossip Gabrilowitsch-Carl Flesch, Rosa Ponselle, Mario Chamlee, and Percy Grainger.

PALO ALTO—Peninsula Musical Association Course, Alice W. Kimball, Secretary, Box 997, Stanford University; four Thursday evening concerts in Stanford University Assembly Hall seating 1,746; \$3.00 for course; \$1.00 and \$1.50 for single ticket. Attractions 1926-27: Marcel Grandjany, Mme. Grandjany, Kathryn Meisle, and Roland Hayes.

Associated Students Stanford University Course, Wilfred Davis, Manager; five evening concerts in Basket Ball Pavilion, Stanford University; artists booked through Selby C. Oppenheimer. Attractions 1926-27: Louis Graveure, Elman Quartet, San Francisco Symphony Orchestra, Rosa Ponselle, and Tito Schipa.

PASADENA—Artists Series, Pasadena Music and Art Association, Henry E. Huntington, Pres.; Mrs. R. R. Blacker, Chairman Music Committee; six evening concerts in High School seating 1,946; \$15 to \$7 for course; \$1 to \$4 for single ticket. Attractions 1926-27: Mme. Galli-Curci, Russian Symphonic Choir, Maier and Pattison, Cecilia Hansen, Rosa Ponselle, Tito Schipa.

Coleman Chamber Concerts, Alice Coleman Batchelder, 626 Arroyo Drive; eight Sunday afternoon concerts in Community Playhouse, seating 800; \$16 to \$4 for course, \$2 to .50 for single ticket. Attractions 1926-27: Philharmonic String Quartet (2 concerts), Mischa Elman String Quartet, Luboviski String Quartet (2 concerts), de Busscher Woodwind Ensemble, Persinger String Quar-

ter, New String Quartet, including following soloists: Olga Steeb, Percy Grainger, Alice Coleman Batchelder, Mildred Marsh, Blanche Rogers Lott (all pianists), and Clifford Lott.

The Artist Ensemble Series, Henri J. van Praag, 1510 Charlevoix St.; concerts given at the Hotels Huntington, Maryland, and Vista del Arroyo, free to the guests of the hotels and to the public.

PIEDMONT—Associated Students Piedmont High School, H. W. Jones, Mgr.; series booked by Selby C. Oppenheimer; four evening concerts in Piedmont High School. Attractions 1926-27: Louis Graveure, Russian Symphonic Choir, Josephine Lucchese, and Percy Grainger.

REDLANDS—Redlands Artists Course of Concerts, Mrs. G. E. Mullen, President Redlands Community Music Association, Box 495; twenty-four evening concerts in Redlands Bowl, seating 3,000, and Wyatt Theatre, seating 1,120; no admission charged. Attractions 1926-27: Elly Ney, Thurlow Lieurance and Edna Wooley.

Miss Anna Blanch Foster, President Redlands Choral Society.

The Spinet Artist Concert Course, Paul W. Moore, Mgr., Daily Facts; five evening concerts in Wyatt Opera House, seating 1,120; \$5 and \$7.50 for course, \$2, \$2.50 for single tickets. Attractions 1926-27: Maier and Pattison, Tito Schipa, Mordkin Ballet, Russian Symphonic Choir (all tentative), and a violinist to be selected.

RIVERSIDE—Tuesday Music Club, Mrs. P. T. Evans, President, 147 Magnolia Ave.; five evening concerts and children's concert in Loring Theatre, seating 868; \$7, \$5, and \$4 for course and \$2.50, \$1.50, and \$1 for single tickets.

SACRAMENTO—Sacramento Saturday Club, Mrs. Robert H. Hawley, Pres., 1421 I St.; evening concerts in Civic Auditorium, seating 5,000; dues, \$6, and \$4 for course; no single tickets except to non-residents. Attractions 1926-27: Mikhail Mordkin, San Francisco Symphony, Reinold Werrenrath, Florence Austral, Russian National Chorus, Ernst von Dohnanyi, organ concerts to be decided upon.

McNeill Club, Leon Ware, Pres., 2310 Portola Way; three Tuesday eve-

ning concerts in Tuesday Club House seating 900; \$5 for four tickets to each of three concerts.

Howard S. McIntire, Schubert Club.

SAN BERNARDINO—John A. Hadaller, Syndicate Bldg.

SAN DIEGO—Amphion Club, Mrs. B. A. Buker, Chairman, 2801 Grape St.; eight evening concerts in Spreckel's Theatre, seating 1,900; \$10 and \$7 for course (plus \$5 for new members) and \$1 to \$3 for single tickets. Attractions 1926-27: Lawrence Tibbett, Elman Quartet, Russian Symphonic Choir, Josephine Lucchese, Olga Steeb, Rosa Ponselle, Ossip Gabrilowitsch, and Efrem Zimbalist.

Artist Course under the direction of Mrs. B. A. Buker, 2801 Grape St. Attractions 1926-27: Chaliapin in Barber of Seville, Annie Besant, Galli-Curci, Elsie Janis, Manhattan Opera Co., Mordkin Ballet, Fritz Kreisler, Rachmaninoff, Will Rogers, Ruth Draper, Oskanonton and Tsianina, and Rosamond Johnson and Taylor Gordon.

SAN FRANCISCO—Selby C. Oppenheimer "Artist" Course, Selby C. Oppenheimer, 68 Post St.; ten concerts in Exposition Auditorium; \$5.00, \$7.50 and \$10.00 for course ticket; single tickets priced according to attraction. Attractions 1926-27: Louis Graveure, Amelita Galli-Curci, Tito Schipa, Elman Quartet, Gabrilowitsch and Flesch, Grainger and N. Y. String Quartet, Mario Chamlee, Mordkin and Ballet Russe, Russian Symphonic Choir, and Rosa Ponselle.

San Francisco Special Attractions booked by Selby C. Oppenheimer, single admission only; afternoon and evening concerts in the Exposition Auditorium and other theatres. Attractions 1926-27: Annie Besant, The Miracle, Ruth Draper, Will Rogers and De Reszke Singers, Rosamond Johnson and Taylor Gordon, Dusolina Giannini, and Efrem Zimbalist.

Sunday Afternoon "Pop" Concerts, artists booked by Selby C. Oppenheimer; thirteen concerts, Columbia Theatre.

Elwyn Artist Series, under direction of Wolfsohn Musical Bureau, Inc., 555 Phelan Bldg.; V. I. Shepherd, Mgr.;

eleven evening concerts in Exposition Auditorium cut to capacity of 4,500; \$3, \$5.50, \$8 for course; \$1 to \$3 for single tickets. Attractions 1926-27: Florence Austral, Louise Homer, Lucrezia Bori, Alexander Brailowsky, Albert Spalding, Cecilia Hansen, Ernst von Dohnanyi, John Powell, Ukrainian National Chorus, Mary Lewis, Allen McQuhae and Kathryn Meisle, Reinald Werrenrath and Charles Hackett.

The Fortnightly, Ida G. Scott, Kohler and Chase Bldg.; lecture-recitals and concerts in Native Sons' Auditorium, seating 1,400, and in Colonial Ballroom, St. Francis Hotel, seating 800.

Frank W. Healy Concerts, 26 O'Farrell St.; six concerts. Attractions 1926-27: John McCormack, Rosa Raisa and Giacomo Rimini, Feodor Chaliapin in The Barber of Seville, Isa Kremer and Toscha Seidel, Serge Rachmaninoff, Fritz Kreisler.

Alice Seckels Matinee Musicales, artists booked by Selby C. Oppenheimer; six concerts at Fairmont Hotel Ballroom. Attractions 1926-27: Jose Mojica, Russian Symphonic Choir, Julia Claussen, Josephine Lucchese, Oskanonton, and New York String Quartet.

SAN JOSE—San José Musical Association, Charles M. Richards, St. Clair Bldg., President; four to six evening concerts in State Teachers' College Auditorium, seating 1,300; \$8 for course and \$2 for single ticket. Attractions 1926-27: Reinald Werrenrath, Guy Maier and Lee Pattison, Tito Schipa, San Francisco Symphony Orchestra.

San Francisco Chamber Music Society Series, V. I. Shepherd, mgr.; six concerts at the Scottish Rite Hall; representing the Persinger String Quartet.

SANTA BARBARA—Mrs. A. C. Soper, Oak Rd.

SANTA MONICA—Bay Cities Music Association, Mrs. Joseph Zuckerman, 35 Breeze Ave., Venice, President; evening concerts in Municipal Auditorium seating 1,500; \$1 and .50 for single ticket.

Mrs. J. B. Lorbeer, 526 Bay St.

STOCKTON—Stockton Musical Club Series, Mrs. W. A. Fitzgerald, President,

701 W. Poplar St.; five or six evening concerts in High School Auditorium, seating 1,500; \$6 for course and \$2.50 and \$2 for single tickets.

San Joaquin County Musical Association, E. G. Vollman, President; artists booked by Selby C. Oppenheimer; five evening concerts in High School Auditorium, seating 1,500.

Colorado

BOULDER—Artist Series, Boulder Musical Society, Inc., William F. Bauer, President, 1509 Cascade Ave.; six evening concerts in Macky Auditorium seating 2,600; \$5, \$4, \$3 for course; \$1.50 to .50 for single ticket.

Mrs. A. T. Henry, 13th and Mapleton Sts.

COLORADO SPRINGS—"Artist Concerts," E. D. Hale, Colorado College; three to six concerts at The Burns seating 2,600 or Auditorium seating 3,000; \$4.00 to \$7.50 for course, \$1.50 for single ticket.

V. W. Footman, Manager, Burnee Theatre.

DENVER—Oberfelder All-Star Artist Series, Arthur M. Oberfelder, c/o Knight-Campbell Music Co., 1631 California St.; eight concerts; \$7 to \$3 for course tickets. Attractions for 1926-27: Claudia Muzio, Mario Chamlee and Ruth Miller, The Russian Symphonic Choir, Mischa Elman, Ossip Gabrilowitsch and Louis Graveure, Maier and Pattison, Mary Lewis and Reinald Werrenrath, Chicago Grand Opera Trio.

Slack's Series, Robert Slack, 1636 California St.; varying number of evening concerts in Auditorium seating 3,000.

FORT COLLINS—C. R. Jones, 700 Elizabeth St.

GRAND JUNCTION—Walter Walker, The Avalon Theatre; occasional attractions booked.

PUEBLO—Concert Artist Series and Pueblo Artists Series, Marion Nuckolls, 38 Carlisle Place; five concerts in City Auditorium, seating 2,000; \$7.50 for course tickets, .50 to \$3 for single ticket.

Connecticut

BRIDGEPORT—Wednesday Afternoon Musical Club, Mrs. Henry L. Bishop, 244 Mill Hill Ave.; four artist concerts and one lecture-recital in Stratfield Hotel Ballroom, seating 500; \$6 and \$4 for course; no single tickets except to non-residents. Attractions 1926-27: Ensemble from the Boston Symphony Orchestra, Elly Ney, Harvard University Double Quartet.

Bridgeport Oratorio Society, Lucien T. Warner, President, 61 Broad St., Frank Kasschan, Conductor, Ridgewood, N. J.; two concerts in Central High School Auditorium seating 1,500; single tickets, \$1.00, \$1.50, and \$2.00.

Mrs. Charles Davis, 309 Washington Ave.

Mrs. Mary Morse Granniss, 177 Stillman St.

C. P. Hivens, 1170 North Ave.

Rudolph Steinert, New Haven.

DANBURY—Women's League Entertainments, Mrs. H. F. Brownlee, 342 Main St.; four Saturday afternoon concerts and two lectures in Concordia Hall, seating 550; \$6 for course, \$1.50 for single ticket, \$1 for teachers. Attractions 1926-27: Mischa Levitzki, Luella Melius, Richard Crooks, Ivan Steschenko and Marie Rosanoff.

HARTFORD—Choral Club of Hartford, 36 Pearl St.; three concerts under direction of Ralph Baldwin, in Footguard Hall, seating 1,450.

Hartford Musical Club, Mrs. Gertrude Damon Fothergill, President, 193 N. Oxford St.; two evening concerts in Unity Hall seating 620, Footguard Hall seating 1,450; \$2 for single ticket.

High Schools of Hartford; seven concerts under direction of Ralph Baldwin in Footguard Hall and Capitol Theatre. Single tickets, .50.

Hartford Oratorio Society, Burton Cornwall, Treasurer and Business Manager, 169 North Whitney St.; two concerts in Foot Guard seating 1,450; \$6.00 for course ticket.

Kellogg Concert Course, Robert Kellogg, 89 Asylum St.; six Sunday afternoon concerts in Capitol Theatre, seating 3,226. Attractions 1926-27: Beniamino Gigli, Reinald Werrenrath and Albert Spalding, Alberto Salvi and The English Singers, Rosa and Carmela Ponselle, Josef Hofmann, Maria Jeritza.

Joseph S. Listro, 1029 Main St.; two Sunday afternoon concerts at Capitol Theatre; single tickets from \$1.75 to \$5.75. Attractions 1926-27: Chaliapin, and Mary Garden. Also four concerts at Parson's Theatre, featuring San Carlo Grand Opera Company.

M. A. Alfred, c/o Galup & Alfred.
George Kelley, 98 Pratt St.
Sedgwick & Casey, 139 Asylum St.

MIDDLETOWN—The Middlesex Musical Association, G. Ellsworth Meech, 404 Main St.; four concerts in Wesleyan Memorial Chapel, seating 700, and Capitol Theatre, seating 1,400; \$4 to \$7 for course and \$1 to \$2.50 for single ticket. Attractions 1926-27: Mme. Schumann-Heink, The English Singers, and others.

NEW BRITAIN—The New Britain Musical Club Artists' Course, Mrs. Emilie Andzulatis, President, 226 Chestnut St.; two Sunday afternoon concerts in new Strand Theatre; .75 to \$2 for single tickets. Attractions 1926-27: Mary Lewis, the Little Symphony.

J. A. Lindsay, 23 Park Terrace.

NEW HAVEN—New Haven Symphony Orchestra, David Stanley Smith, Conductor, Yale School of Music; five Sunday concerts in Woolsey Hall, seating 2,900; \$5, \$3, and \$2.50 for course, \$1.25, .75, and .50 for single tickets.

Woolsey Hall Series, Rudolph Steinert, 183 Church St.; five concerts in Woolsey Hall; tickets \$10, \$7.50, \$6.50 for course; single tickets, \$1 to \$2.50. Attractions for 1926-27: N. Y. Philharmonic, Roland Hayes, Rosa and Carmela Ponselle, Ossip Gabrilowitsch and Pablo Casals, Boston Symphony Orchestra. Extra concerts: John McCormack, Fritz Kreisler and Serge Rachmaninoff.

NORWICH—Charles D. Geer, 43 Broadway.

STAMFORD—Schubert Club of Stamford, Inc., Mrs. Clayton Hotchkiss, President, Glenbrook, Conn. Attractions 1926-27: William Gustafson, the New York Symphonic Sextette, Claire Dux, Flonzaley String Quartet, Arthur Kraft, Elaine H. Horton and Robert Doellner, Bruce and Rosalie Simonds, Gertrude Erhart and Oliver Hoyt Anderson, and Max Dritter and Emily Treat.

WATERBURY—Blankenburg Concert Course, Esther Blankenburg, Director, 158 Grand St.; five Sunday afternoon concerts at Palace Theatre; course tickets from \$3.45 to \$17.25. Attractions 1926-27: Marion Talley, Giovanni Martinelli, Rosa and Carmella Ponselle, Harold Bauer and Pablo Casals, and Ernestine Schumann-Heink.

Delaware

WILMINGTON—Delaware Musical Association, Mrs. William N. Bannard, 1104 Greenhill Ave.; three concerts (Monday evening and Wednesday afternoon and evening) in Playhouse, seating 1,219; \$4.50, \$3.50, and \$3 for course (students \$1); single tickets \$2.50, \$2, \$1.75, and .75 for students; children's concert .50 and \$1.

E. R. Keim, 231 Delaware Trust Bldg.; three evening concerts in Playhouse, seating 1,219; \$4 and under for course, \$1.50 and under for single ticket.

District of Columbia

WASHINGTON—Ten Star Series, T. Arthur Smith, Inc., 1330 G. St., N. W.; ten concerts in National Theatre, seating 1,776; \$10 to \$5 for course and \$2.50, \$2, \$1.50, \$1 for single tickets. Five Philadelphia Orchestra concerts in Washington Auditorium, capacity 5,000. Three New York Philharmonic Orchestra concerts in National Theatre.

Philharmonic Course (five concerts), Artists Course (five concerts), New York Symphony Orchestral Series (three concerts), Wilson-Greene Concert Series (six concerts) under management of Mrs. Katie Wilson-Greene, 13th and G Sts.; concerts in Poli's Theatre, seating 2,000 and City Auditorium, seating 5,500. Attractions 1926-27: Boston Symphony Orchestra (two concerts), Cincinnati Symphony Orchestra (one concert), Claudia Muzio, Sigrid Olegin, Marion Talley, Maria Jeritza, Dusolina Giannini, Amelita Galli-Curci, Feodor Chaliapin and Opera Company, Fritz Kreisler, Serge Rachmaninoff, John McCormack, Roland Hayes, Lawrence Tibbett, Elisabeth Rethberg, Ossip Gabrilowitsch, English Singers, Will Rogers and the de Reszke Singers, Glasgow Choir.

Florida

DAYTONA BEACH—Auditorium Company, James Heaton, Mgr. (Address December to March, Daytona Beach; remaining months, Winona Lake, Ind.) Six concerts in Auditorium, seating 2,027; \$15 to \$10 for course, \$5 to \$1 for single ticket. Attractions 1926-27: Elsie Janis and Company, Ukrainian National Chorus, the Cleveland Orchestra, Louise Homer, Will Rogers and de Reszke Singers, Giovanni Martinelli, and a week of opera by the New York Civic Opera Company, Maurice Frank, Dir.

JACKSONVILLE—Subscription Concerts by Celebrated Artists, William Meyer, 726 Hogan St.; six evening concerts (occasionally Sunday afternoon) in Duval County Armory, seating 2,500; \$12 for course, \$2 to \$3 for single ticket.

Mrs. May G. Capen, 1304½ E. Washington St.

Mr. Linken, State Normal School.

Mrs. I. A. Zacharias, 1492 Laura St.

MIAMI—Philpitt's Artist Course, S. Ernest Philpitt; three to seven evening concerts. Presents concerts also in Miami, Orlando, St. Petersburg, Jacksonville, Tampa.

Carson Bradford, Fairfax Theatre.

Young Women's Christian Association, Box 888. Occasional individual attractions.

ORLANDO—Dr. P. Phillips.

ST. PETERSBURG—Carreno Musical Club, Grace B. Hume, Secretary, 319 Third Ave., N.; three concerts in Congregational Church seating 2,000; \$5 for membership ticket.

G. B. Shephard, Secretary, Rotary Club.

TALLAHASSEE—Artist Series of the Florida State College for Women, Ella S. Opperman, Dean of School of Music; six or more evening concerts in Auditorium of college, seating 1,700; price of course included in student's registration and \$5 to \$1 for those not members of the college. Attractions 1926-27: Maier and Pattison, Russian Symphonic Choir, Flonzaley String Quartet.

TAMPA—John A. Turner, Turner Music Co., 608 Franklin St.

WEST PALM BEACH—Carl Kottler, Bijou Theatre.

Georgia

ATLANTA—Artist Series, Russell Bridges, Southern Musical Bureau, 1221-22 Wynne-Cloughton Bldg.; five concerts in City Auditorium, seating 7,000; \$15 for course and \$1 to \$7 for single tickets. Attractions 1926-27: Chaliapin Grand Opera Co., Mikhail Mordkin and Ballet Russe, Will Rogers and the de Reszke Singers, Elsie Janis assisted by Carolina Lazzari, Robert Steele, Lauri and Dorothy Kennedy.

Civic Concert Series (five concerts) and Series Intime (three concerts), under direction of Atlanta Music Club, Mrs. Cliff C. Hatcher, President, 63 Peachtree St.; first series in City Auditorium; prices, course \$10 to \$4, single tickets, .50 to \$2.50; second series in Woman's Club Auditorium seating 650; prices, single tickets \$1 to \$2. Attractions 1926-27: (first series) Rosa Ponselle, Albert Spalding, Mischa Levitzki, Dusolina Giannini, Minneapolis Symphony Orchestra. (Latter series) E. Robert Schmitz, Richard Crooks. Flonzaley Quartet.

Fine Arts Club of Atlanta, Nan Bagby Stevens, Honorary President, 17 Briarcliff Road; eight Tuesday concerts in ballroom Piedmont Dining Club seating 1,000 and in homes of members.

COLUMBUS—Orpheus Club, Mrs. K. C. Kierce, Artist Comm. member, 1306 Peacock Ave.; usually one concert with visiting artist in Springer Opera House, seating 1,500, or Chase Conservatory Auditorium, seating 425.

Mrs. J. O. Methon, 908 Second St.

FORSYTH—Miss Dora Brinson, Conservatory of Music, Bessie Tift College.

GAINESVILLE—Artist Series, Mary Whitson, Brenau College Conservatory; two to five concerts (Tuesday and Friday evenings) in Brenau Auditorium, seating 800; \$5 for course, \$1.50 to \$3.50 for single ticket.

MACON—Wesleyan Master Artist Series, direction Wesleyan Conservatory of Music, Joseph Maerz, Chmn.; six to twelve concerts, Wesleyan Auditorium seating 900; \$6 to \$10 for course; tickets, .75 to \$2 for single tickets.

A. S. McKenney, Editor, Macon News.

MILLEDGEVILLE—Dr. M. M. Parks, Georgia State College for Women.

ROME—Shorter College, Arthur S. Talmadge, Director of Music; three or four concerts in Shorter College Auditorium seating 450; lyceum fee covers price of course ticket for students, \$1.00 for single ticket. Attractions 1926-27: Letz String Quartet, and Carl Friedberg.

Mrs. W. P. Harbin, 308 E. Third St.

SAVANNAH—All-Star Artist Concert Series, Savannah Musical Club, Pres., Mrs. W. P. Bailey, 212 W. Hall St.; four evening concerts, Municipal Auditorium seating 2,200, course tickets \$4 to \$11, single tickets .75 to \$4.

VALDOSTA—Women's Building Course, Katherine Sneed, Director, Valdosta School of Music; three concerts, one at Woman's Bldg., one at Strand Theatre, and the last at High School Auditorium; \$3.50 for the course.

Idaho

BOISE—Oliver C. Jones, 505 Pinney Bldg.; series of concerts in High School Auditorium seating 1,476; \$2.50 for single ticket. Attractions 1926-27: Ukrainian National Chorus and others.

LEWISTON—State Normal Series, C. L. Perkins, Head of Music Dept.; concerts at State Normal Auditorium seating 750; \$1.00 for single ticket. Attractions 1926-27: Sousa's Band, St. Paul Artists, Oratorio "Creation." Program not complete.

TWIN FALLS—Mrs. D. E. Rogan.

WALLACE—W. A. Simons, Grand Theatre.

Illinois

AURORA—Frank F. Kells, 55 S. LaSalle St.

BLOOMINGTON—Amateur Music Club Concerts Course, Arthur E. Westbrook,

Illinois Wesleyan University School of Music; three star concerts, four Saturday afternoon concerts, featuring lesser artists, at Coliseum seating 2,300; \$3.00 for course, \$1.00 to \$2.50 for single ticket.

CAIRO—Mrs. J. B. Wenger.

CARTHAGE—Miss Virginia Kleppinger.

CHARLESTON—Entertainment Course Eastern Illinois State Teachers' College, H. de F. Widger, Chairman, 860 Seventh St.; four to six concerts in College Auditorium, seating 1,100; \$3 for course, \$1 and .50 for single ticket. Attractions 1926-27 include Princess Pat Band and Russian Cossack Choir.

CHICAGO—Artist Course (fifth season), Jessie B. Hall, 610 Fine Arts Bldg.; twelve Thursday evening concerts in Fine Arts Recital Hall, seating 400; no course ticket, single ticket \$1.10.

Hall-Kimball Series (first season), Jessie B. Hall, 610 Fine Arts Bldg.; ten Tuesday evening concerts in Kimball Hall, seating 500; no course ticket, single ticket \$1.65.

Young American Artists' Series (eleventh season), Jessie B. Hall, 610 Fine Arts Bldg.; twelve concerts.

Kinsolving Concerts, Rachel B. Kinsolving, 925 Fine Arts Bldg.; five evening concerts in Orchestra Hall; \$11 to \$5.50 for course. Attractions 1926-27: Sophie Braslau, Alfred Cortot, Claire Dux, Efreim Zimbalist, Guiomar Novas, John Chas. Thomas, The Denishawns, Philadelphia Orchestra.

Kinsolving Musical Mornings, Rachel B. Kinsolving, 925 Fine Arts Bldg.; five Tuesday morning concerts in Blackstone Hotel ballroom, seating 700; \$15 for course (plus tax). Attractions 1926-27: Lucrezia Bori, Nikolai Orloff, Albert Spalding, Karin Branzell, Lauritz Melchior, Alfred Blumen, Wanda Landowska, Edward Johnson, Florence Austral, Carl Flesch.

Bertha Ott, Inc. Miss Bertha Ott, Manager, 624 So. Michigan Avenue. Sunday afternoon concerts in Auditorium, Studebaker Theatre, and The Playhouse. Attractions booked for 1926-27: Mme. Frances Alda and the Alda Metropolitan Quartet, Harold Bauer, A.

Leon Bloom, Mario Chamlee, John Coates, Richard Crooks, Mildred Dilling, English Singers, Elman String Quartet, Harriet Eells, Geraldine Farrar, Gabriel Fenyves, Flonzaley Quartet in three subscription concerts, Ignaz Friedman, Amelita Galli-Curci, Ossip Gabrilowitsch, Harold Henry, Ernest Hutcheson, Mme. Maria Jeritz, Daisy Jean, Paul Kochanski, Fritz Kreisler, Grace Leslie, Mischa Levitzki, Marguerite Liszniewska, George Mulfinger, Lambert Murphy, Prince Alexis Obolensky, Leo Podolsky, Serge Rachmaninoff, Ruth Radke, George P. Raymond, Fritz Renk, Harold Samuel, Leon Sampaix, Helen Stanley, E. Robert Schmitz, Laura Stroud, Marion Talley, Tipica Orchestra, Theodora Troendle, Ukrainian National Chorus, Lorna Hooper Warfield, and Margaret Weiland; also joint recitals by Bauer and Casals, Bauer and Gabrilowitsch, Maier and Pattison, and J. Rosamond Johnson and Taylor Gordon.

Chicago Allied Arts, Inc., Miss Bertha Ott, Business Manager, 624 South Michigan Boulevard; three programs of Ballet and Music for Small Orchestra, at the Eighth Street Theatre; \$2.50 up for subscriptions, \$1 up for single ticket. Attractions 1926-27: Adolph Bolm, Ruth Page, and Eric DeLamarter.

American Conservatory, John J. Hattstaedt, President. Attractions 1926-27: Chicago Symphony Orchestra in two concerts, one in Orchestra Hall, the other in Auditorium; student concerts at Kimball Hall seating 500. Some of the concerts are free, rates for others from .75 to \$2.00.

Apollo Musical Club Concerts, Maude N. Rea, Business Manager, 243 S. Wabash Ave.; four Monday evening concerts in Orchestra Hall seating 2,600; \$2.00 to \$8.00 for course, .50 to \$3.00 for single ticket.

Chicago Chamber Music Society, Inc. Season 1926-27: Six Sunday afternoon concerts by the Gordon String Quartet at the James Simpson Theatre of the Field Museum of Natural History.

Edna Richolson Sollitt, 501 Oakdale Avenue. Three Monday evening concerts in Orchestra Hall. Attractions 1926-27: Josef Lhevinne, Mary Lewis, Ernst von Dohnanyi, and three assisting artists.

South Side Concert Course, Mrs. J. B. Courshon, 4932 Blackstone Ave.; five Friday evening concerts in Midway Masonic Temple; \$5.50 for course, \$2.20 for single ticket. Attractions 1926-27: Sophie Braslau, Efreim Zimbalist, Emilio De Gogorza, Gita Gradova, Anna Case.

Swift & Co. Male Chorus, G. F. Ford, 7226 Cornell Ave.; six evening concerts in Orchestra Hall, seating 2,600; price .50 to \$2.

Club Concerts and Artist Recitals, Mary Peck Thompson, 620 Fine Arts Bldg.; three artist recitals in Studebaker Theatre on Monday afternoons.

Uptown Chicago Civic Music Association, Mayor Wm. E. Dever, Honorary Chairman; Dema E. Harshbarger, Mgr. Series of six concerts in Arcadia Auditorium. Attractions 1926-27: Russian Symphonic Choir, The Marmesins, Little Symphony of Chicago, Charles Hackett, Herbert Kirschner, Claudia Muzio, Edith Mason, Edgewater Beach Orchestra, Cesare Formichi, Jose Echaniz.

CLINTON—Miss H. Marie Golze, 212 East Washington St.

DANVILLE—Civic Music Association Course, auspices of the Danville Musical Cycle, Pres., Ruth Guy, 426 Oak St.; Cor. Secy., Vera K. Dowker, care High School; four concerts in High School Auditorium seating 1,868; \$5 for course; single tickets, \$2.50. Attractions 1926-27: Claudia Muzio, Percy Grainger, Cecil Arden, Alfred Wallenstein, Russian Symphonic Choir.

Mrs. D. Y. Stevens, 801 W. Center St.

DECATUR—A. Campbell, Box 97.

DE KALB—Northern Illinois State Teachers' College, Student Entertainments, Clyde L. Lyon, Chairman; three evening concerts in college auditorium seating 1,100; \$2.75 for course; .50 to \$1 for single tickets.

ELGIN—Miss Adrienne Lowrie.

EVANSTON — North Shore Concert Course, Mary S. Marshall, 1139 Ridge Ave.; four Tuesday evenings in Women's Club House Auditorium, seating 650; \$8.80 for course, \$2.75 for single ticket.

Miss E. Marine Harvey, North Shore Hotel.

FREEPORT—A. J. Meyer, 1448 S. Chicago Ave.

GALESBURG—All Star Artists' Course, Civic Music Association, Ralph Field, 52 South Cherry St., Pres.; six evenings and two matinées in the Armory, seating 3,000, and Central Church, seating 1,200; \$5 and \$8 for course tickets, \$3 to \$1.50 for single tickets. Attractions 1926-27: U. S. Marine Band, Jose Echaniz and Glenn Drake, Mary McCormick and Alfred Wallenstein, Cesar Formichi, Manuel and Williamson, Minneapolis Symphony Orchestra.

Charles L. Day, Kellogg-Drake Co.

GODFREY—Miss Harriet Congdon, Monticello Seminary.

JACKSONVILLE—Illinois Woman's College Artist Series, Henry Ward Pearson, Illinois Woman's College; four Monday evenings in Music Hall, seating 700; \$3 for course, \$1 for single ticket. Attractions 1926-27: Barrère Little Symphony, Ralph Leopold, Chas. Norman Granville, and Lorna Doone Jaxon.

KEWANEE—Kewanee Music Association, E. L. Kellogg, c/o Kewanee Private Utilities Co.; three concerts in Peerless Theatre, seating 840; single tickets \$1.50 and \$2.

LA GRANGE—Blake H. Wilson, 333 S. Bainard Ave.

LAKE FOREST—Lake Forest School of Music Subscription Concerts, Dir., Marta Milinowski, The Music Box; four Saturday evening concerts in Lake Forest College Chapel seating 350; \$6 for course, \$2 to \$1.75 for single ticket.

MOLINE—Civic Music Association, Mrs. A. G. Abraham, President Music Department of Moline Woman's Club, 1924 Sixth Ave.; four evening concerts in Elks Club Auditorium, seating 1,200; \$5 for course. Attractions 1926-27: Marmein Dancers, Cesare Formichi, Jose Echaniz, Helen Freund.

NORMAL—R. H. Linkins, Illinois State Normal University.

PEKIN—Letta Civic Music Association, Mrs. Martha Steinmetz, President, 703 Washington St.; three or four evenings

in Community High School; \$5 for senior membership, \$2.50 for junior membership.

PEORIA—Amateur Musical Club, Mrs. Fred H. Putnam, President; five evening concerts in Mohammed Shrine Temple seating 1,700; \$4 for course. Attractions 1926-27: Russian Symphonic Choir, Cecilia Hansen, London String Quartet, Alexander Brailowsky, Mary Lewis. Franklin Stead, Bradley Conservatory of Music.

QUINCY—Civic Music Association, Mrs. Seward Best, President Quincy Music Club, 1678 Hampshire St.; three or four concerts in Empire Theatre, seating 1,200; \$5 for course.

Miss Lulu Felt, 903 Broadway.

ROCKFORD—Catholic Woman's League of Rockford, Margaret Connolly, Chairman; two concerts of Indian Music by Thurlow Lieurance Company in Rockford Theatre, seating 800; tickets \$1 and .75.

Mrs. W. P. Graham, Rockford Theatre; evening concerts in Shrine Temple, seating over 1,500.

Rockford College, L. G. Short, Director of Music.

Chairman of the committee on the Concert Course of the Trinity Lutheran Church.

SPRINGFIELD—Amateur Musical Club, Elberta Smith, 1100 S. Sixth St.; four evening and six Monday afternoon concerts in Church seating 1,100, in Y. W. C. A. seating 500 or in State Arsenal seating 5,000; \$4, \$3, and \$1.50 (student) for course and .50 and \$2 for single tickets. Attractions 1926-27: Reinold Werrenrath, Josef Hofmann, Kathryn Meisle, and the New York String Quartet.

STREATOR—Musical Culture Club, Louise G. Black, President, 219 Sixth St.; three or four Thursday evenings in Good Will Hall seating 550; \$2 for course and .75 for single ticket.

URBANA—The Star Course, F. B. Stiven, Conservatory of Music, University of Illinois; five evening concerts in University Auditorium, seating 2,100; \$4, \$3.50, \$3 for course and \$2 to \$1 for single ticket.

Indiana

ANDERSON—Mrs. William Pollock, 1227 W. Eighth St.

BLOOMINGTON — Indiana University Music Series, B. W. Merrill, Indiana University School of Music, Arbutus Apts.; six to eight concerts; \$5 for course and \$2 for single ticket. Attractions 1926-27: Bolm Ballett, Efreim Zimbalist, Percy Grainger, Minneapolis Symphony Orchestra, Roland Hayes, Elshuco Trio.

BURLINGTON—Lyman Guest, Greater Burlington Association.

COLUMBUS—Mrs. H. Lee Bassett, 19th and Franklin Sts.

CRAWFORDSVILLE—Crawfordsville Music Club, Mrs. Glen N. Swartz, President, 1100 W. Main St.; two Tuesday or Thursday evenings in Strand Theatre seating 1,000 or Church seating 450; \$2 for course or \$1.50 for first concert and \$1 for second.

ELKHART—Mrs. Sam Pickering, 443 W. Boulevard.

FORT WAYNE—Music and Art Department of the Ft. Wayne Woman's Club, Chairman, Edith Foster, 216 Noll Building; sponsors one big event in Shrine Auditorium, seating 2,000; prices \$2.50 to \$1; other smaller events. Attraction for 1926-27: Cincinnati Symphony Orchestra.

Bradford Mills Concert Direction (Toledo) offers a series of concerts in Mizpah Auditorium. Attractions 1926-27: Marion Talley, Mario Chamlee, Harold Bauer, Elsie Janis and Company.

F. A. Biemer, Majestic Theatre.

Mrs. Will Peltier, President, Morning Musical Society, 102 W. Berry St.

FRANKFORT—Mrs. J. M. Oliphant, 809 E. Wabash Ave.

HAMMOND—Calumet Civic Music Association, C. G. Kingwill, Manager, P. O. Box 194; six concerts at the Parthenon Theatre seating 2,182, and at the New State Theatre seating 2,500.

GREENCASTLE—R. G. McCutcheon, DePauw University; six or more evenings given in Mebarry Hall seating 850.

INDIANAPOLIS — Matinee Musicale, Chairman, Mrs. La Fayette Page, Woodstock Drive; six Friday concerts (one evening, five afternoon); four in Masonic Temple seating 1,200, two in Murat Theatre seating 1,900; \$5 for course, \$2 for single ticket at Murat; \$1 at Masonic Temple. Attractions 1926-27: E. Robt. Schmitz, Helen Traubel, Rudolph Reuter, Alfred Wallenstein.

Ona B. Talbot Fine Arts Enterprises, Ona B. Talbot, Managing Director, 916 Hume-Mansur Building. Concerts in Shubert Murat Theatre seating 1,900. Prices (except for special concerts) \$3 to \$1 with tax.

Ona B. Talbot Intime Concerts. Three Thursday afternoons in Ball Room, Columbia Club.

Federation of Indianapolis Public School Teachers Concert Course, Ernest G. Hesser, Director of Music in Public Schools; three concerts in Caleb Mills Hall seating 1,600; \$2.75 for course, \$1.50 for single ticket.

Mrs. Robert O. Bonner, 47 W. 32nd St.

Percival Owen, corner Meridan and Vermont Sts.

Leo Rappaport, 609 Fletcher Tr. Bldg. Elmer Steffen, 3124 Sutherland Ave.

LAFAYETTE—Purdue University, A. R. Middleton, Chairman Music Comm., 705 Russell St.; two or three concerts in Purdue Gymnasium seating 3,000; course supported by student fees, some single tickets, \$1.00 and \$1.50, allotted to the public. Attractions 1926-27: Tipica Orchestra, English Singers, and Cleveland Orchestra.

LA PORTE—Civic Music Association, Mrs. C. D. Chipman, Chairman, 1008 Linwood Ave.; four evening concerts in La Porte Theatre seating 1,650; \$5 (adults) and \$2.50 (junior) for course. Attractions 1926-27: Minneapolis Symphony Orchestra.

F. G. Wood, Y. M. C. A.

LOGANSPOUT—Civic Music Association, Laura A. Howe, President, Music League, 912 North St.; four evenings in Elks Hall seating 1,200; \$5 for course, \$2 for single ticket.

MUNCIE—Matinee Musicale, Mrs. Chas. Davis, Pres., 328 E. Washington St.; three evening concerts in High School

Auditorium seating 1,038; \$3, \$4, \$5 for course; \$1.25, \$1.50, \$1.75 for single ticket.

NEW ALBANY—New Albany Male Chorus, President, George Newhouse, Second National Bank; two evening concerts (May and December) in Masonic Temple.

PERU—Civic Music Association, Harriet Stevens, Treasurer, 203 W. Main St.; three evenings in Wallace Theatre seating 600; \$5 for course (adult), \$2.50 (junior), \$2 for single ticket. Attractions 1926-27: Cyrena Van Gordon, Jose Echaniz, Jacques Gorden, Helen Freund, Alfred Wallenstein.

Mrs. Elmer E. Hanks, 71 W. River St.
Rev. S. D. Huff, Ministerial Association.

Mrs. J. O. Miller, 539 East 5th St.

RICHMOND—Earlham College Music Department, George Stump, Director; concerts in East Main Street Friends School seating 1,000; single tickets \$1, to \$1.50.

Miss Elizabeth Hasemaier, 41 S. 21st St.

Miss Alice Knollenberg.

SHELBYVILLE—Mrs. Belle Conrey.

TERRE HAUTE—George Jacob, 201-209 Rea Building; occasional single concerts at Grand Opera House.

Normal Lecture Course, Harry V. Wann, Chairman, Indiana State Normal School; five to seven concerts at Normal Hall seating 800; \$2.00 for course, .50 to \$1.00 for single tickets.

VINCENNES—Civic Music Association, Paul Sebring, chairman, 905 Seminary St.; three concerts in Pantheon Theatre seating 1,200; \$5 for course; \$2 for single ticket.

WEST LAFAYETTE—F. E. Friboulet, 824 Main St.

Iowa

AMES—Artist Concert Series, Music Council of Iowa State College, Tolbert MacRae, local Manager, Music Hall; five evening concerts in State Gymnasium seating 3,500; \$5.00 for course, \$1.00 to \$3.00 for single ticket. Attrac-

tions 1926-27: Amelita Galli-Curci, Lambert Murphy, Merle Alcock, Frances Nash, and Iowa State Symphony with Arcule Sheasby.

ATLANTIC—St. Cecilian Music Club, Mrs. Minnie Treat, President, 707 Maple St.; concerts in City Hall seating 500.

BURLINGTON—Music Department, Women's Bureau Greater Burlington Association, Chairman, Mrs. James E. Jamison, 602 Aetna St.; concerts in First Methodist Church seating 1,500, and Grand Opera House seating 1,276; \$2.50 to \$1 for single ticket. Attractions 1926-27: Minneapolis Symphony Orchestra, U. S. Marine Band, Cherniavsky Trio.

CEDAR FALLS—Lecture and Entertainment Course, Iowa State Teachers College, Mr. O. R. Clark; concerts given in Auditorium seating 1,500 and in New Gymnasium seating 3,000; \$5.00 for course, .50 to \$2.00 for single ticket.

CEDAR RAPIDS—College and Community Concert Course and Coe College May Music Festival, Joseph Kitchin, Coe College; four evenings in course and four in Festival held in college chapel seating 1,000; \$5, \$4, and \$3 for course and \$2 to \$1 for single ticket. Attractions 1926-27: Maier and Pattison, Augusta Lenska, Harry Farbman, Gil Valeriano.

COUNCIL BLUFFS—George Hamilton, c/o Auditorium.

R. S. Meyers, 215 Grace St.

DAVENPORT—Tri-City Musical Association, Mrs. J. J. Dorgan, President, 907 Perry St.; five evening, one afternoon concert in Augustana Gymnasium seating 2,000 and in Eagle's Hall seating 1,300; \$5 for course, \$2, \$1.50, and \$1 for single ticket.

Mr. W. J. Klinck, 513 W. 3d St.

DES MOINES—Civic Music Association Artists' Series, A. J. Burton, Secretary, 1614 E. 9th St.; five or more concerts in new Shrine Temple seating 4,200; \$5 for course. Attractions 1926-27: Manhattan Opera Co. with Pavley-Oukrainsky Ballet, Mischa Levitzki, Claire Dux, Lauritz Melchior, Harry Farbman.

Des Moines University Concert Course, Raymond N. Carr; two to four concerts in University Audito-

rium seating 1,000 on Wednesday or Friday evenings; \$3 to .50 for single ticket.

Ogden Concert Series, George F. Ogden, 914 Walnut St.; six to eight evenings in Coliseum seating 3,000, and Hoyt Sherman Theatre seating 1,400; \$3 to \$1 for single ticket. Attractions 1926-27: Marion Talley, Giovanni Martinelli, Flonzaley Quartet, Detroit Symphony.

Midland Schools Series, Iowa State Teachers Association, Charles F. Pye, Secretary, 415 Shops Bldg.; one concert at the Coliseum seating 3,000; \$2.00 for ticket.

DUBUQUE—John Maclay, Grand Opera House.

FOREST CITY—Waldorf College Choir. Oscar Lyders, Director; three concerts in Waldorf College Gymnasium; no course ticket, .50 for single ticket.

FORT DODGE—Community Course, Mrs. Carl Quist, 516 N. 11th St.; four or five evening concerts in High School Auditorium seating 1,200; \$3.50 for course, \$2 to \$1 for single ticket.

Roy W. Hale, Shrine Club.

IOWA CITY—University Concert Course, Mrs. Philip G. Clapp, University of Iowa; six evening concerts (usually one afternoon orchestra concert) Monday, Tuesday, Wednesday, or Thursday in Natural Science Auditorium seating 1,000 or Men's Gymnasium seating 1,586; \$6 for course, \$1.50 for single ticket.

IOWA FALLS—J. William Thalman, 605 Stevens Street; individual attractions in First Congregational Church seating 750.

KEOKUK—Civic Music Association, Mrs. Hugh J. Robertson, 628 Orelans Ave; four evening concerts in High School Auditorium; \$5.00 for course, no single ticket.

MASON CITY—L. Earl Elsham, c/o the Stafford Company.

MT. VERNON—Cornell Artist Series, Cornell College Conservatory of Music, E. H. F. Weis, Director, P. O. Box 332, Mt. Vernon; three concerts in Chapel Auditorium.

NEWTON — Newton Women's Club, Music Department, Eva R. Hall, chairman, 557 First Avenue E; four or five evenings in Presbyterian Church or High School arranged by Civic Music Association of Chicago; \$5 for course.

SIOUX CITY—Sioux City Concert Course and Morningside College Music Festivals, Paul MacCollin, Morningside College; five concerts in City Auditorium; \$7 for course, \$2 to \$3 for single tickets. Attractions 1926-27: Manhattan Opera Company with Tamaki Miura and Pavley-Oukrainsky Ballet, Sophie Braslau, Joseph Szigeti, Gitta Gradova, Minneapolis Symphony Orchestra.

TABOR—Tabor College School of Music, Charles Griffith, Dean of Music; five concerts in Congregational Church seating 400.

WATERLOO—East High Lecture and Entertainment Course, Fred J. Miller, East High School; three concerts, five lectures in High School Auditorium seating 1,276; \$1.50 for course, .50 to \$1 for single ticket.

Ross Conservatory of Music Artist Series, Prof. Ross; four concerts in Waterloo Theatre seating 823 and East High Auditorium seating 1,276; \$6, \$5, and \$4 for course and \$1.50 to \$2.50 for single ticket.

WINONA LAKE—Mr. James Heaton, Administration Bldg.

Kansas

ATCHISON — Babcock-Bradley Concert Direction.

BALDWIN CITY—Baker University Lecture Association; four concerts in Centenary Hall seating 700; \$3.50 for course; \$1 to .75 for single ticket.

CHANUTE—Mrs. George Barcus.

CLAY CENTER—Choral Society, I. W. Parrott, President; evening concerts in High School Auditorium; \$2.00 for course, .50 for single ticket.

COFFEYVILLE—Mrs. Henry H. Kubic, 207 W. New St.

EMPORIA—Teachers' College Artists' and Lecture Course and All-Kansas Music Festival, Frank A. Beach, Dir. Mus., Kansas State Normal School; five or six concerts in artists' course and two for Festival in Albert Taylor Hall seating 2,000; \$2 to .75 for single tickets.

FT. SCOTT—Lyceum Series under direction City Teachers' Club, Grace Brown, President, 315 S. Crawford St.; two concerts in hall seating 500; \$1.50 for course.

HAYS—Lecture Course, Kansas State Teachers College of Hays, H. E. Malloy, Chairman Program, 314 West Normal Ave.; three concerts in College Auditorium seating 500, and Sheridan Coliseum seating 3,500; no course ticket, student activity cards admit, also single tickets to public for from \$1.00 to \$3.00.

HUTCHINSON—Mrs. D. E. Richards, 515 First Ave.

INDEPENDENCE—Community Series, E. V. Wood, Secretary, care of Security State Bank; four evenings in Memorial Hall seating 2,500; no concerts planned for 1926-27.

LAWRENCE—University Concert Course, D. M. Swarthout; seven evenings in Robinson Gymnasium seating 1,550; also several extras; \$6 and \$5 for course and \$2.00 to \$1 for single tickets. Attractions 1926-27: Alfred Cortot, Efreim Zimbalist, Maria Kurenko, Richard Crooks, Kansas City Little Symphony, Minneapolis Symphony, Manhattan Opera Co., with Pavley-Oukrainsky Ballet, and Percy Grainger.

Mr. John R. Barnes, 1701 Kentucky St.

Miss Mabel Barnhart, 1203 Oread St.

LEAVENWORTH—Artists' Series, H. J. Stacey; five Thursday evenings in Junior High School seating 860; \$5 for course and \$1 to \$2 for single ticket.
Manager, Abdallah Shrine Theatre.

LINDSBORG—Bethany College, Jens Stensaas, Treasurer. Attractions 1926-27 (not complete): Russian Symphonic Choir, and Dusolina Giannini.

MANHATTAN—Artist Series, H. P. Wheeler, Director Music Department of Kansas State Agricultural College; three or four evening concerts; \$3 for course.

PARSONS—Sarada A. Murlin, c/o Daily Republican; concerts in Municipal Auditorium seating 2,200; \$1.00 to \$2.50 for single ticket.

PITTSBURG—Kansas State Teachers' College, Walter McCray, Director of Music; evening concerts in Carney Hall, seating 2,200, and a Spring Music Festival. Attractions 1926-27: Marion Talley, Tito Schipa, Louis Graveure, Mario Chamlee, Ruth Miller, Helena Marsh, Francis Nash.

TOPEKA—Washburn-Topeka Concert Course, Henry V. Stearns, Chairman, Washburn College; three evening concerts in City Auditorium seating 3,300; \$1.00 and \$2.00 for course, .75 for single ticket. Attractions 1926-27: Middleton and Althouse, Harold Bauer, and Efreim Zimbalist.

Harry J. Dotterweich, 1525 College Ave.

Mrs. W. B. Sewall, 914 Kind St.

WICHITA—T. L. Krebs, 506-7 Winona Bldg.; four evenings in Forum seating 5,000 and Crawford Theatre seating 2,000; \$5.50 for course and \$1.10 to \$3.30 for single ticket.

Wichita Concert Series, Mrs. L. K. Brown, 1914 Park Place; four evening concerts in Crawford Theatre seating 1,200; \$5, \$4, \$3 for course.

W. A. Wadsworth, 233 Quentin Ave.
Municipal Series Association, 304 Sedgwick Annex.

WINFIELD—Southwestern Artists' Course, Homer S. Myers, Chairman, Southwestern College; four concerts in Southwestern Gymnasium seating 2,500; \$4 for course and \$1 to \$2 for single ticket.

Kentucky

ASHLAND—Mrs. H. R. Dysard, Prospect St.

BOWLING GREEN—All-Star Concert Series, Will B. Hill, 420 Tenth St.; five or six concerts in Normal Auditorium; \$10 to \$7.50 for course; \$3 to \$1 for single ticket. Attractions 1926-27: Albert Spalding, Luella Melius, Louise Homer, Suzanne Keener, Jose Mojica.

Artists' Series, Kentucky State Teachers' College, Franz Strahm, Normal Col.

lege Station; cooperates with All-Star Concert Series arranged by Will B. Hill.

FRANKFORT—Frankfort Monday Music Club, Mrs. James O. Roberts, President, 509 Shelby St.; one artist concert Monday evening in the ballroom of the Capital Hotel seating 400; \$2 for ticket.

LEXINGTON—Artist Concert Series, Lexington College of Music, Anna Chandler Goff, Director; five concerts in Woodland Auditorium; \$11 to \$7.70 for course; \$2.75 to \$1.10 for single ticket; usually two or three extra concerts also. Attractions 1926-27: Ukrainian National Chorus, Kathryn Meisle and Josef Vito, Maria Kurenko, Elly Ney, and a Symphony Orchestra.

LOUISVILLE—Crescent Hill Musical Club, Mrs. William J. Horn, Conductor, 117 N. Galt Ave.; one Thursday evening concert in Boys' High School seating 1,500; \$1 for single ticket.

Louisville Collegiate School, Mrs. William Shallowcross Speed, President. Attractions 1926-27: Mary Lewis, Cecelia Hansen, and Guiomar Novaes.

Music Department Meetings of Woman's Club of Louisville, Mrs. J. P. Barnes, 2540 Ramsdell Ave., Chairman; two Wednesday afternoon concerts in Woman's Club Auditorium seating 1,020; \$1 for single ticket to non-members. Attractions 1926-27: Katherine Wade-Smith, and one other, to be announced.

Wednesday Morning Musical Club, Frederic Cowles, Louisville Conservatory, President; four evening artist recitals in Woman's Club Auditorium seating 1,020; \$5 for course, from \$1 to \$2 for single ticket. Attractions 1926-27: English Singers, Elshuco Trio, Mieczyslaw Munz, Dusolina Giannini.

Joseph Panther, Choral Club, K. of C., 428 S. Fifth St.

Carl Shackelton, 2 Hill Top Rd.

OWENSBORO—Saturday Musicale Concert Series, Mrs. J. Y. Bottorf, President, Saturday Musicale, 1609 Frederick St.; three evening concerts in Grand Theatre, and Senior High School Auditorium seating 1,000; \$7.50 to \$5 for course; \$3 to \$2 for single ticket.

Mrs. Fred Weir, Jun. Music Club.

PADUCAH—People's Civic Concerts, Mrs. Mamie Gruenbaum, 802 Jefferson St.; three Monday evenings in Women's Club Auditorium seating 750; \$4 for course, \$2.50 to \$1.50 for single ticket.

Louisiana

BATON ROUGE—Baton Rouge Concert Series, H. W. Stopher, Director, Department of Music, Louisiana State University; an average of five afternoon and evening concerts in Community Club seating 2,000. \$2, \$1 for single ticket.

A. Higgenbotham, Columbia Theatre.
J. Snee, Elks' Theatre.

HAMMOND—Mrs. F. W. Reimers, 718 W. Thomas St.

LAKE CHARLES—Bert Tiller, Manager Arcade Theatre; no regular course; occasional concerts by visiting Symphony Orchestras and Bands booked.

NEW ORLEANS—L. Grunewald, c/o Grunewald Music Store.

Philharmonic Society of New Orleans, Corinne Mayer, President, 7929 Birch St.; eight evening concerts in Athenaeum seating 2,150; \$7.50 for course.

The Tarrant Series, Robert Hayne Tarrant, P. O. Box 154; concerts in Shriners' Temple, seating 1,700.

Philip Werlein & Co.

PINEVILLE—Civic Music Association.

O. Cottingham, Louisiana College.

SHREVEPORT—Women's Club, Ethel Atkins, 647 Jordan Street; lectures and concerts, the former in Women's Club Auditorium seating 500, the latter in Auditorium seating 5,000.

Mrs. Frances Otey Allen, 1708 Fairfield Ave.

Mrs. Earl Bellows, 672 Egan St.

Walter R. Eaton, 832 Robinson Pl.

Maine

AUGUSTA—Mrs. Guy Gannett, State St. Cecilia Club, Caroline Fenno Chase, Pres., 15 E. Crescent St.

BANGOR—Lyceum Course, Eulalie Estabrook Collins, President, 76 Lincoln St.; five evenings in Bangor City Hall seating 1,500; \$5 for course, \$1.25 for single ticket.

F. R. Atwood, Andrews Music House.

Mrs. T. J. Donovan, Schumann Club, 34 Second St.

LEWISTON—Philharmonic Club, Elizabeth M. Litchfield, Treasurer, 111 Bartlett Street; three concerts in City Hall seating 1,492; \$3.00 for course, \$1.50 for single ticket. Attraction 1926-27: Paul Shirley Orchestral Group from the Boston Symphony.

PORTLAND—Portland Municipal Organ Concerts, Portland Music Commission, William S. Linnell, Room 59, City Hall, Chairman; sixty concerts (twenty in winter, forty in summer) in City Hall Auditorium, seating 3,500; winter concerts free, summer concerts .30 for single ticket. Attractions for 1926-27: Charles Raymond Cronham, municipal organist, and various soloists.

MacDowell Club, Mrs. Geo. Gould, Pres., 95 Emery St.

Portland Rossini Club, Miss Julia E. Noyes, President, 394 Danforth Street; one concert in Frye Hall seating 800; \$1.00 for single ticket.

J. Frank Connors, c/o M. Steinert & Sons.

Mr. Merrill, 80 Commercial St.

Alice Nelson, 185 Clark St.

George W. Peddie, Evening Express.

Maryland

BALTIMORE—William A. Albaugh, Albaugh Bureau of Concerts, 2 E. Fayette St.; Music Lovers' Course, seven concerts (usually evening) held mostly in Lyric Theatre seating 2,000; \$10 to \$6.50 for course and \$1.50 to \$4 for single ticket. Popular Course, five concerts; \$5 for course, \$1.50 to \$3 for single ticket. Special attractions also, in addition to regular courses. Attractions 1926-27: (Music Lovers' Course) Maria Jeritz, Richard Bonelli, Sascha Jacobsen, Ukrainian National Chorus, Mikhail Mordkin Ballet. (Popular Course) Alfred Cortot, The Denishawns, Elsa Alsen, Joseph Szigeti, Russian Symphonic Choir. (Special) N. Y.

Philharmonic Orchestra (three concerts), Philadelphia Orchestra (three concerts), Sousa's Band, Dayton Westminster Choir, Albertina Rasch Ballet, Will Rogers, Harry Lauder, San Carlo Opera Company, Welsh Rhondda Choir, Goldman Band, Tony Sarg Marionettes, and others to be selected.

Municipal Concerts, Frederick H. Huber, Municipal Director of Music, 17 East Mt. Vernon Place; six concerts in Lyric Theatre seating 2,000.

Peabody Friday Afternoon Recitals, Frederick R. Huber, 17 E. Mt. Vernon Place; twenty concerts in Peabody Concert Hall.

Wilson-Greene Concert Series (six concerts) and New York Symphony Orchestral Series (three concerts), Mrs. Katie Wilson-Greene, 13th and G Sts., Washington, D. C.; evening concerts in Lyric Theatre seating 2,000.

COLLEGE PARK—Annual festival of Music, University of Maryland, Homer C. House, Director of Music; four concerts in University of Maryland Auditorium seating 550; \$1.50 for course, .50 for single ticket.

CUMBERLAND—Hunt Concert Course, William J. Hunt, 69 Prospect Square; six evenings in Maryland Theatre seating 1,500 and four or five special concerts; \$1 to \$3 for course, .50 to \$2.50 for single ticket (plus tax).

FREDERICK—Henry T. Wade, director of Music Department, Hood College; two evening concerts in Brodbeck Hall seating 500; \$1 for single ticket. Attractions 1926-27: Mme. Rider-Kelsey, and Elshuco Trio.

Dr. J. H. Apple.

Walter S. Decker.

HAGERSTOWN—Artists' Series, direction of Women's Club, Mrs. J. O. Funkhouser, Chairman of Music, 639 Oak Hill Ave.; three concerts in Woman's Club Auditorium seating 250; \$5 for course, \$2 for single ticket. Attractions 1926-27: Mariane Kneisel Quartet, Charles Stratton, Carl Friedberg.

Mrs. Emmett Gane, 947 The Terrace.

Mrs. Henry Holzappel, Jr., 1017 Oak Hill Ave.

Charles H. Roderick, 132 N. Poto-mac St.

Massachusetts

BOSTON—Steinert Concert Series, Richard Newman, Steinert Hall; five Sunday afternoon concerts in Symphony Hall; \$4 to \$10 for course.

MacDowell Club, Helen Ranney, President, 72 Bay State Road; eight concerts on Wednesday afternoons in Steinert Hall seating 575 and two in Jordan Hall seating 1,015; \$6 and \$3 membership dues, single tickets sold only to guests of members for .50.

Boston Athletic Association, F. P. Son, 82 Devonshire St.; four Sunday evening concerts in hall seating 600.

Coit-Alber Bureau, 80 Boylston St.
Mrs. Anita Davis-Chase, 230 Boylston St.

C. A. Ellis, 80 Boylston St.
C. J. Foley, 230 Boylston St.
A. H. Handley, 160 Boylston St.
Wendell H. Luce, 21 Blagden St.
Richard Newman, Steinert Hall.
Aaron Richmond, Pierce Bldg.
White Bureau, 80 Boylston St.

BROCKTON—The Woman's Club, Mrs. Marcia West Whitten, Chairman Music Department, 41 Franklin St., Brookville; three concerts; course fee: \$3.00 to public, \$1.50 to musical students. Profits to be given in a Music Scholarship to a student graduating from High School.

FALL RIVER—Woman's Club Concert Course, member Program Committee, Lois A. Warner, 764 Rock St.; four Sunday afternoon concerts in Empire Theatre seating 2,000; \$3.50 to \$6.50 for course, 50c to \$2 for single ticket. Attractions 1926-27: Giovanni Martinelli and Frances Nash, Detroit Symphony Orchestra, The English Madrigal Singers, Louis Graveure.

Mrs. Charles Brady, 342 Pearce St.

FITCHBURG—Smith College Club, Chairman Program Committee, Helen F. Stratton; three evenings, one afternoon concert (Tuesdays in City Hall seating 1,000; \$3 to \$6 for course, \$1.50 to \$2.50 for single ticket.

Festival, Fitchburg Choral Society, Herbert C. Peabody, President, 62 Mt. Vernon St.; three concerts in City Hall seating 950; 1927 schedule not yet determined upon.

GREENFIELD—Woman's Club, L. Annie Whitney, Chairman Music Committee, 7 Congress St.; three concerts in High School Auditorium seating 1,000; \$3.00 for course, \$1.00, .50 to students for single ticket. Attractions 1926-27: Russian Symphonic Choir, and Hans Kindler.

LAWRENCE—John I. Donovan, A. B Bruce School.

LEOMINSTER—Thursday Musical Club, Mrs. E. H. Saxton, 82 Orchard St., Chmn. Concert Committee; concerts in City Hall seating 1,262; single ticket \$1 to .50. Attraction 1926-27: Ensemble from the Boston Symphony Orchestra under the direction of Jules Theodorowicz.

LONG MEADOW—Mrs. Louis B. Triplet, 15 Roseland Terrace.

LOWELL—Parker Lecture Course, Inez Field Damon, Music Director, State Normal School; concerts given in Memorial Auditorium, seating 5,000; free to residents of Lowell.

Collin McKensie, Lowell Auditorium.

MELROSE—Amphion Club, Franklin P. Shumway, President; three evening concerts in Memorial Hall seating 1,000; \$7.00 for course, \$3.00 for single ticket.

Melrose Orchestral Association Symphony Concerts, Elmer Wilson, Conductor, 24 Linden Road; three evening concerts in Memorial Hall seating 1,000.

MILTON—Miss Harriet Whittier, 233 Adams St.

NEW BEDFORD—Steinert Concert Series, M. Steinert & Sons, 109 Williams St.; four concerts, New Bedford Theatre; \$4 to \$8 for course tickets.

Mrs. C. F. Spooner, 1 Park Pl.

NORTHAMPTON—Smith College Concert Course, Mrs. Muriel MacKenzie Jager, President Clef Club of Northampton, 99 Crescent St.; seven or eight Wednesday evenings in John M. Greene Hall seating 2,000; \$6, \$7, \$8 for course, \$1.50 and \$2 for single ticket.

NORTON—William I. Cole, Wheaton College.

PITTSFIELD—Anthony Reese, Choral Art Society, 150 North St.

BANGOR—Lyceum Course, Eulalie Estabrook Collins, President, 76 Lincoln St.; five evenings in Bangor City Hall seating 1,500; \$5 for course, \$1.25 for single ticket.

F. R. Atwood, Andrews Music House.

Mrs. T. J. Donovan, Schumann Club, 34 Second St.

LEWISTON—Philharmonic Club, Elizabeth M. Litchfield, Treasurer, 111 Bartlett Street; three concerts in City Hall seating 1,492; \$3.00 for course, \$1.50 for single ticket. Attraction 1926-27: Paul Shirley Orchestral Group from the Boston Symphony.

PORTLAND—Portland Municipal Organ Concerts, Portland Music Commission, William S. Linnell, Room 59, City Hall, Chairman; sixty concerts (twenty in winter, forty in summer) in City Hall Auditorium, seating 3,500; winter concerts free, summer concerts .30 for single ticket. Attractions for 1926-27: Charles Raymond Cronham, municipal organist, and various soloists.

MacDowell Club, Mrs. Geo. Gould, Pres., 95 Emery St.

Portland Rossini Club, Miss Julia E. Noyes, President, 394 Danforth Street; one concert in Frye Hall seating 800; \$1.00 for single ticket.

J. Frank Connors, c/o M. Steinert & Sons.

Mr. Merrill, 80 Commercial St.

Alice Nelson, 185 Clark St.

George W. Peddie, Evening Express.

Maryland

BALTIMORE—William A. Albaugh, Albaugh Bureau of Concerts, 2 E. Fayette St.; Music Lovers' Course, seven concerts (usually evening) held mostly in Lyric Theatre seating 2,000; \$10 to \$6.50 for course and \$1.50 to \$4 for single ticket. Popular Course, five concerts; \$5 for course, \$1.50 to \$3 for single ticket. Special attractions also, in addition to regular courses. Attractions 1926-27: (Music Lovers' Course) Maria Jeritza, Richard Bonelli, Sascha Jacobsen, Ukrainian National Chorus, Mikhail Mordkin Ballet. (Popular Course) Alfred Cortot, The Denishawns, Elsa Alsen, Joseph Szigeti, Russian Symphonic Choir. (Special) N. Y.

Philharmonic Orchestra (three concerts), Philadelphia Orchestra (three concerts), Sousa's Band, Dayton Westminster Choir, Albertina Rasch Ballet, Will Rogers, Harry Lauder, San Carlo Opera Company, Welsh Rhondda Choir, Goldman Band, Tony Sarg Marionettes, and others to be selected.

Municipal Concerts, Frederick H. Huber, Municipal Director of Music, 17 East Mt. Vernon Place; six concerts in Lyric Theatre seating 2,000.

Peabody Friday Afternoon Recitals, Frederick R. Huber, 17 E. Mt. Vernon Place; twenty concerts in Peabody Concert Hall.

Wilson-Greene Concert Series (six concerts) and New York Symphony Orchestral Series (three concerts), Mrs. Katie Wilson-Greene, 13th and G Sts., Washington, D. C.; evening concerts in Lyric Theatre seating 2,000.

COLLEGE PARK—Annual festival of Music, University of Maryland, Homer C. House, Director of Music; four concerts in University of Maryland Auditorium seating 550; \$1.50 for course, .50 for single ticket.

CUMBERLAND—Hunt Concert Course, William J. Hunt, 69 Prospect Square; six evenings in Maryland Theatre seating 1,500 and four or five special concerts; \$1 to \$3 for course, .50 to \$2.50 for single ticket (plus tax).

FREDERICK—Henry T. Wade, director of Music Department, Hood College; two evening concerts in Brodbeck Hall seating 500; \$1 for single ticket. Attractions 1926-27: Mme. Rider-Kelsey, and Elshuco Trio.

Dr. J. H. Apple.

Walter S. Decker.

HAGERSTOWN—Artists' Series, direction of Women's Club, Mrs. J. O. Funkhouser, Chairman of Music, 639 Oak Hill Ave.; three concerts in Woman's Club Auditorium seating 250; \$5 for course, \$2 for single ticket. Attractions 1926-27: Mariane Kneisel Quartet, Charles Stratton, Carl Friedberg.

Mrs. Emmett Gane, 947 The Terrace.

Mrs. Henry Holzapfel, Jr., 1017 Oak Hill Ave.

Charles H. Roderick, 132 N. Poto-mac St.

Massachusetts

BOSTON—Steinert Concert Series, Richard Newman, Steinert Hall; five Sunday afternoon concerts in Symphony Hall; \$4 to \$10 for course.

MacDowell Club, Helen Ranney, President, 72 Bay State Road; eight concerts on Wednesday afternoons in Steinert Hall seating 575 and two in Jordan Hall seating 1,015; \$6 and \$3 membership dues, single tickets sold only to guests of members for .50.

Boston Athletic Association, F. P. Son, 82 Devonshire St.; four Sunday evening concerts in hall seating 600.

Coit-Alber Bureau, 80 Boylston St.
Mrs. Anita Davis-Chase, 230 Boylston St.

C. A. Ellis, 80 Boylston St.
C. J. Foley, 230 Boylston St.
A. H. Handley, 160 Boylston St.
Wendell H. Luce, 21 Blagden St.
Richard Newman, Steinert Hall.
Aaron Richmond, Pierce Bldg.
White Bureau, 80 Boylston St.

BROCKTON—The Woman's Club, Mrs. Marcia West Whitten, Chairman Music Department, 41 Franklin St., Brookville; three concerts; course fee: \$3.00 to public, \$1.50 to musical students. Profits to be given in a Music Scholarship to a student graduating from High School.

FALL RIVER—Woman's Club Concert Course, member Program Committee, Lois A. Warner, 764 Rock St.; four Sunday afternoon concerts in Empire Theatre seating 2,000; \$3.50 to \$6.50 for course, 50c to \$2 for single ticket. Attractions 1926-27: Giovanni Martinelli and Frances Nash, Detroit Symphony Orchestra, The English Madrigal Singers, Louis Graveure.

Mrs. Charles Brady, 342 Pearce St.

FITCHBURG—Smith College Club, Chairman Program Committee, Helen F. Stratton; three evenings, one afternoon concert (Tuesdays in City Hall seating 1,000; \$3 to \$6 for course, \$1.50 to \$2.50 for single ticket.

Festival, Fitchburg Choral Society, Herbert C. Peabody, President, 62 Mt. Vernon St.; three concerts in City Hall seating 950; 1927 schedule not yet determined upon.

GREENFIELD—Woman's Club, L. Annie Whitney, Chairman Music Committee, 7 Congress St.; three concerts in High School Auditorium seating 1,000; \$3.00 for course, \$1.00, .50 to students for single ticket. Attractions 1926-27: Russian Symphonic Choir, and Hans Kindler.

LAWRENCE—John I. Donovan, A. B Bruce School.

LEOMINSTER—Thursday Musical Club, Mrs. E. H. Saxton, 82 Orchard St., Chmn. Concert Committee; concerts in City Hall seating 1,262; single ticket \$1 to .50. Attraction 1926-27: Ensemble from the Boston Symphony Orchestra under the direction of Jules Theodorowicz.

LONG MEADOW—Mrs. Louis B. Triplet, 15 Roseland Terrace.

LOWELL—Parker Lecture Course, Inez Field Damon, Music Director, State Normal School; concerts given in Memorial Auditorium, seating 5,000; free to residents of Lowell.

Collin McKensie, Lowell Auditorium.

MELROSE—Amphion Club, Franklin P. Shumway, President; three evening concerts in Memorial Hall seating 1,000; \$7.00 for course, \$3.00 for single ticket.

Melrose Orchestral Association Symphony Concerts, Elmer Wilson, Conductor, 24 Linden Road; three evening concerts in Memorial Hall seating 1,000.

MILTON—Miss Harriet Whittier, 233 Adams St.

NEW BEDFORD—Steinert Concert Series, M. Steinert & Sons, 109 Williams St.; four concerts, New Bedford Theatre; \$4 to \$8 for course tickets.

Mrs. C. F. Spooner, 1 Park Pl.

NORTHAMPTON—Smith College Concert Course, Mrs. Muriel MacKenzie Jager, President Clef Club of Northampton, 99 Crescent St.; seven or eight Wednesday evenings in John M. Greene Hall seating 2,000; \$6, \$7, \$8 for course, \$1.50 and \$2 for single ticket.

NORTON—William I. Cole, Wheaton College.

PITTSFIELD—Anthony Recse, Choral Art Society, 150 North St.

SPRINGFIELD—Orpheus Club, William C. Taylor, Manager, John J. Bishop, Conductor, 150 men's voices. One concert each season in Auditorium. (See also Festivals.)

Miss Susan J. Allen, 106 Florida St.
Mrs. H. B. Baker, 1006 S. Second St.
John J. Bishop, Walker Bldg., Maine St.

Miss Edith M. Hayes, 185 Thompson St.

Julia C. Rogers, 38 School St.

TAUNTON—Taunton Woman's Club, Ruth F. Tinkham, President, 206 Winthrop St.; two or three concerts.

WELLESLEY—Wellesley Concert Fund, Hamilton C. Macdougall, Wellesley College; six or seven Thursday evening concerts in Alumnae Hall, seating 1,500; \$7 for course, \$1.25 for single ticket.

WORCESTER — Fanny Hair Concert Course, Fanny A. Hair, 270 Main St.; five Tuesday concerts in Mechanics Hall seating 1,758; \$2.50 and \$3.00 for course, \$1.50 and \$2.00 for single ticket. Attractions 1926-27: Max Rosen, Cobina Wright, Tollefson Trio; Margery Maxwell, and Richard Buhlig.

Steinert Concert Series, M. Steinert & Sons, 308 Main St.; five concerts, Mechanics Hall; \$7.50 to \$10 for course tickets. Attractions 1926-27: Sousa's Band, John McCormack, Mary Lewis, Erika Morini, Roland Hayes.

Arthur J. Bassett, 4 Walnut St.
Worcester Musicians' Association, 34 Front St.

Michigan

ANN ARBOR—Choral Union Concerts, Charles A. Sink, Secretary, University School of Music; six concerts, Hill Auditorium, seating 5,000, season tickets, \$7 to \$55.00. Attractions 1926-27: Frieda Hempel, English Singers, Detroit Symphony Orchestra; Marion Talley, Fritz Kreisler, Guiomar Novaes.

Extra Concert Series, Charles A. Sink, Secretary, University School of Music; five concerts, Hill Auditorium; season tickets \$3 to \$5. Booked for season 1926-27: U. S. Marine Band, Moriz Rosenthal, Roland Hayes, Russian Cossack Choir, Detroit Symphony Orchestra.

BATTLE CREEK—Civic Music Association, Mrs. David Black, 41 Elizabeth St.; four Monday, Tuesday, or Thursday evening concerts in Congregational Church, seating 800; \$5 and \$2 (junior) for course, no single tickets except to non-residents.

Edwin Barnes, 242 W. Van Buren St.

BAY CITY—Community Concert Course, Charles G. Tingle, Executive Secretary, The Armory; five concerts, High School Auditorium; average price per concert for course ticket .50 to \$1, single tickets \$2.

Mrs. Walter Moore, 615 Nebobish Ave.

DETROIT—Civic Music Association, Isabel J. Hurst, 1052 Book Bldg.; six concerts in Orchestra Hall; \$15, \$12, \$10, \$7.50, and \$5 for course.

Detroit Conservatory Course, Francis L. York, President, 5035 Woodward Ave.; four concerts in Orchestra Hall seating 2,400; no course ticket, single ticket, \$1.00, complimentary to students.

Charles A. Hughes, Detroit Athletic Club, 241 Madison St.

Masonic Auditorium Subscription Series, Grace Denton, 2040 Park Ave.; seven evening concerts in Masonic Auditorium seating 4,700; tickets from \$7.50 to \$15.00. Attractions 1926-27: Chaliapin, Tipica Orchestra with Lucrezia Bori, Mary Garden, Philadelphia Orchestra, Levitzki and Giannini, Luella Melius, and Rosina Galli.

Metropolitan Concert Series, J. S. Stein, 310 Scherer Bldg.; five concerts. Orchestra Hall, \$4 to \$15, boxes \$100.

Monday Morning Musicales, Charles Frederic Morse, 500 West Canfield Ave.; subscription concerts at the Book-Cadillac Hotel.

Orpheus Club of Detroit, Charles Frederic Morse, Conductor, 500 West Canfield Ave.; two concerts in Orchestra Hall seating 2,400; \$6.00 for course, no single tickets.

Philharmonic Concerts, James E. Devoe, 3527 Woodward Ave. Five concerts in Arcadia Auditorium, seating 4,500, and Orchestra Hall, seating 2,084; \$6 to \$15 for course. Extra concerts also. Attractions 1926-27: (Course) Lawrence Tibbett, Maria Kurenko, Josef Hofmann, Ernestine Schumann-Heink, Mikhail Mordkin Ballet, Amelita

Galli-Curci. (Extras) Glasgow Orpheus Choir, Ukrainian National Chorus, Fritz Kreisler.

Tuesday Musicale of Detroit, Jennie M. Stoddard, Secretary, 5221 Stanton Ave.; two morning concerts by artists, ten morning concerts by club members, in Auditorium of Women's City Club; no course ticket, price for single tickets varies.

FLINT—Community Music Ass'n, William W. Norton, 410½ Harrison St., concerts free in High School Auditorium, seating 983.

Philharmonic Concerts under the management of the Philharmonic Concert Company, James Devoe, Detroit; Emily G. Hixson, local manager; five concerts in Regent Theatre, seating 1,400; \$10 to \$6 for course. Attractions 1926-27: Ethyl Hayden, Paul Kochanski, Tito Schipa, Lawrence Tibbett, Percy Grainger.

Mrs. Harry Winegarden, 1650 Miller Rd.

GRAND RAPIDS—Philharmonic Concerts under the management of the Philharmonic Concert Company, James Devoe, Detroit; Marion Allen Smith, local manager; six concerts in Armory, seating 3,000; \$11 to \$6 for course. Attractions 1926-27: (Course) Detroit Symphony Orchestra, Mikhail Mordkin Ballet, Ernestine Schumann-Heink, Tito Schipa, Amelita Galli-Curci. (Extra) Ukrainian National Chorus.

Earle S. Irwin, 534 Fountain St., N. E.

Mrs. A. S. Kurkjian, 572 Gladstone Ave.

Reese Veatch, 60 Bostwick Ave.

HILLSDALE—Hillsdale College Conservatory of Music, Eleanor Kelly, Director Music Department, 75 Fayette Terrace; five concerts in College Church and Dawn Theatre.

KALAMAZOO—Philharmonic Concerts under the management of the Philharmonic Concert Company, James E. Devoe, Detroit; Laura E. Tucker, local manager; five concerts in High School Auditorium, seating 2,700. Attractions 1926-27: Detroit Symphony Orchestra, Ernestine Schumann-Heink, Mikhail Mordkin Ballet, Lawrence Tibbett, Tito Schipa.

LANSING—Lansing Philharmonic Course under the management of the Philharmonic Concert Company, James Devoe, Detroit; Miss M. Koonsman, 219 N. Washington, local manager; five evening concerts in Prudden Auditorium, seating 2,400; \$10 to \$6 for course. Attractions 1926-27: (Course) Detroit Symphony Orchestra, Tito Schipa, Mikhail Mordkin Ballet, Percy Grainger, Fritz Kreisler. (Extra) Ukrainian National Chorus.

PORT HURON—Schubert Club, George D. MacComb, Director, 1303 Rawlins St.; concerts in Desmond Theatre seating 1,320.

Mrs. Shirley Stewart, 2506 Military St.
Herbert L. Weil, 4213 Giatot Beach.

SAGINAW—Kiwanis Concert Course, Charles J. French, manager; four evening concerts in Saginaw Auditorium, seating 3,000; \$5, \$6, and \$7 for course and \$1.50 to \$3 for single ticket. Attractions 1926-27: Princess Pat's Band, Rudolph Ganz, Flonzaley Quartet, Sophie Braslau; Tito Schipa.

Philharmonic Central Concert Series, James E. Devoe, 3527 Woodward Ave., Detroit; special concerts in Saginaw Auditorium seating 3,000.

Polhymnia Club Concerts, J. G. Cummings, Musical Director, 117 Hayden St.; one or two evening concerts in Masonic Temple, seating 800; \$1.50 for single ticket.

Mrs. R. J. Hopkins, 309 South Warren St.

Minnesota

DULUTH—All-Star Course, Mrs. George S. Richards, 212 S. 16th Ave., E.; five evening concerts in Duluth Armory, seating 3,000; \$13.20 to \$6.60 for course; \$3.50 to \$1.65 for single ticket. Attractions 1926-27: John McCormack, Manhattan Opera Company with Pavley-Oukrainsky Ballet, Feodor Chaliapin, Marion Talley.

Duluth Civic Choral Society, C. O. Blakeslee, Temple of Music Association; two concerts in First Methodist Episcopal Church seating 1,800; no course tickets, .50 and \$1.00 for single ticket.

Duluth Symphony Orchestra, Fred. G. Bradbury, Conductor, 204 East Superior St.; six Sunday afternoon concerts in

Armory seating 4,000; \$2.00 and \$3.00 for course, .75 and \$1.00 for single ticket. Soloists 1926-27: Louis Graveure, Marie Sundelius, Percy Grainger, Ernest Schelling, Francis Macmillen, and Normanna Singing Society.

Matinée Musicale Course, Mrs. W. B. Matter, President, 3009 E. 1st St.; concerts in First Methodist Episcopal Church, seating 1,200, and Spalding Hotel Ball Room, seating 500; \$7 to \$3 for course, \$2 to \$1 for single ticket. Attractions 1926-27: Dr. Sigmund Spaeth, Helen Traubel, N. Y. String Quartet, Guimar Novaes, English Singers.

FARIBAULT—Civic Music Association, Flora L. Stone, President; three evening concerts in Auditorium seating 700 and Suu Theatre seating 600; \$5.00 for course, no single tickets, except a few guest tickets.

Musical Art Society, Flora L. Stone, President, St. Mary's Hall; concerts in Grand Theatre; \$1.50 to \$2 for single ticket.

FERGUS FALLS—Mrs. W. A. Lee, Schumann Club, 336 N. Whitford St.

HIBBING—All-Star Course, Mrs. George S. Richards, 212 S. 16th Avenue E., Duluth, Minn.; four concerts in Hibbing High School Auditorium, seating 1,800; \$13.20 to \$6.60 for course; \$3.30 to \$1.65 for single ticket.

LITCHFIELD—Civic Concert Course, Mrs. H. J. Minar, President; three evening concerts in Opera House, seating 500; \$2.50 for course and \$1 for single tickets.

MANKATO—Jessie Rice, 909 S. Front St.; single concerts given in Mankato Armory, seating 2,058. Attractions 1926-27: Sousa's Band.

Mrs. Paul W. Barney, 126 Clark St. H. J. Lloyd, 520 S. Second St.

MINNEAPOLIS—Apollo Club of Minneapolis, Wilfred Bland, Chairman Concert Committee, 459 L St., N. E.; three concerts in Lyceum Theatre; \$10.00 for course, no single tickets. Attractions 1926-27: Lorna Doone Jaxon, and Minneapolis Symphony Orchestra.

Minneapolis Concert Series, Mrs. Carlyle Scott, 2305 Aldrich Ave., So.; five concerts, Lyceum Theatre seating 2,000. Course tickets \$10 and \$12.

Thursday Musical, Mrs. H. S. Godfrey, President, 1766 Girard Ave.; thirteen morning recitals in Garrick Theatre; open to members only.

University Concert Course, University of Minnesota, Mgr. Mrs. Carlyle Scott, 2305 Aldrich Ave., So.; five concerts in All-Star Course, three in Chamber Music Course in University Armory, seating 2,500. Course tickets \$3 and \$5. Attractions 1926-27: Rosa Ponselle, English Singers, Elman Quartet.

MOORHEAD—Artist Course, Concordia College, J. N. Brown, President; four concerts in Chapel seating 800; no charge made.

J. A. Aasgaard, 720 S. 7th St.

ST. PAUL—Stein Concert Series and Minneapolis Symphony Orchestra (St. Paul Series), Edmund A. Stein, 21 W. Fifth St.; 16 orchestra and 5 to 7 individual concerts in St. Paul Auditorium, seating 3,100.

Municipal Concerts, Leopold Bruen-er; three or four concerts in Auditorium seating 3,000; no charge made.

Orpheus Club, Malcolm McMillan, Conductor, 1058 St. Clair St.; three concerts in People's Church seating 1,850; \$5.00 for Course, no single tickets.

The Schubert Club, Mrs. Warren S. Briggs, President, 117 Mackubin St.; two Wednesday afternoon and five evening concerts in The People's Church seating 1,760; annual dues \$5 to \$3.

C. E. Crippen, Lowry Bldg.

Caryl Spiller, St. Paul Inst., Auditorium Bldg., 4th St., front.

WINONA—State Teachers College Concert Course; A. T. French, Chmn., Winona State Teachers College; three to five evening concerts in College Auditorium, seating 1,000. Attractions 1926-27: Barrere Little Symphony.

Mississippi

BROOKHAVEN—Miss Elizabeth McVoy, Whitworth College.

COLUMBUS—Miss Wenonah Poindexter, Industrial Inst. & College.

GREENVILLE—Miss Grace Everman, 111 N. Hinds St.

GRENADA—Grenada College, J. R. Courrtiso, President; concerts given in Grenada College Auditorium seating 400.

NATCHEZ—Mrs. J. S. Ullman, 111 Linton Ave.

VICKSBURG—W. A. Morgan.

Missouri

CAPE GIRARDEAU—Artists Course, President, Joseph A. Serena, Teachers College; five concerts in College Auditorium, seating 1,200; \$5 for course and \$1.25 and \$1.50 for single tickets.

COLUMBIA—Concert series, James T. Quarles, Dean of School of Fine Arts, University of Missouri; seven evening concerts in University Auditorium; \$7 for course, \$1.50 to .50 for single ticket. Attractions 1926-27: Luella Melius, Rudolph Ganz, Francis Macmillen, Minneapolis Symphony Orchestra.

JOPLIN—Joplin Entertainment Association, Inc., Wm. Houk, President, Joplin Civic Music Club, 522 Main St.; six or seven concerts in Memorial Hall seating 3,000; course tickets, \$5.00 for adults, \$3.00 for juniors. Attractions 1926-27: Ukrainian Chorus, Mordkin Ballet, Tamaki Miura, Marion Talley, K. C. Symphony Orchestra, English Singers, and Joplin Choral Club.

R. L. Burke, 611 Main St.

Prof. W. L. Calhoon, Miners' Bank Bldg.

George D. Osborn, Box 658.

KANSAS CITY—Fritschy Concert Series, Walter A. Fritschy, 505 Gordon-Koppel Bldg.; nine Tuesday afternoon concerts in course in Shubert Theatre, seating 1,600; \$7 to \$12 for course; \$1 to \$2.50 for single tickets. Attractions 1926-27: Lawrence Tibbett, Maria Ku-renko, Detroit Symphony Orchestra, Mischa Levitzki, Dusolina Giannini, Richard Crooks, Pablo Casals, the English Singers, the Denishawns. (Extra) Marion Talley.

Fritschy Night Series: five concerts in Convention Hall; course tickets \$5 to \$3. Attractions 1926-27: Mary Lewis, John Powell, Reinald Werrenrath, Florence Austral, Albert Spalding, John McCormack.

Ivanhoe concert series, Horner and Witte, 3300 Baltimore Ave.; seven evening concerts in Ivanhoe Masonic Temple, seating 1,830; \$6.60 to \$13.20 for course; \$1.50 for single tickets.

KIRKSVILLE—Teachers College, H. G. Swanson, Dean of Faculty; six to eight concerts in Kirk Auditorium seating 1,800.

John R. Kirk, Festival Association.

ST. JOSEPH—Fortnightly Musical Club, Grace Stringwell, 824 North 12th St., Chmn. Program Comm.; five afternoon artist concerts in the Crystal Room, Robidoux Hotel, seating 600; \$3 for course and .75 for single tickets. Attractions 1926-27: Thurlow Lieurance, Jeannette Vreeland, Herbert Gould, Ellsworth MacLeod, Cherniavsky Trio, Amy Aldrich Worth.

Hill Concert Series, Mrs. Frances Henry Hill, 426 Kirkpatrick Bldg.; six to eight evening concerts in Auditorium, seating 4,000, and Lyceum Theatre, seating 1,800; \$2.50 to \$1 for single tickets. Attractions 1926-27: Marion Talley, Will Rogers and the de Reszke Singers, Elsie Janis and Company.

ST. LOUIS—Civic Music League, Elisabeth Cueny, 4254 Olive St.; five afternoon concerts in Odeon, seating 2,000; \$5 for course. Extra concerts in Coliseum, seating 9,500, and in Sheldon Memorial, seating 779. Attractions 1926-27: (Course) Luella Melius, Guimar Novaes, Lauritz Melchior, Minneapolis Symphony Orchestra, Denishawn Dancers. (Extras) Philadelphia Orchestra, Sousa's Band, Mme. Schumann-Heink, John McCormack, Flonzaley Quartet, New York String Quartet.

Apollo Club Concerts, Apollo Club of St. Louis, 511 Locust St.; three concerts in Odeon seating 1,600; \$11.00 for course.

Morning Choral Club, Mrs. A. B. Chappell, 5764 Westminster Place; four concerts, Odeon Hall seating 2,000; course tickets \$8 to \$30.

St. Louis Liederkrantz Club, Hugo Anschuetz; three evening concerts in Alhambra Grotto Hall, seating 1,000; \$1 for single ticket.

St. Louis Massenchor, Hugo Anschuetz; one evening concert in Coliseum, seating 9,000; .50 to \$2 for single ticket.

Mrs. Charles Allen, 6925 Princeton Ave.

Phil A. Becker, 1107 Washington Ave.

Mrs. Chas. Galloway, 4171 Magnolia St.

O. Wade Fallert, 4476 Washington St.

C. W. Hughes, 300 N. Broadway.

A. Moll, Piano Teachers' Association, 511 N. Taylor St.

SEDALIA—Mrs. E. F. Yancey, 803 W. Broadway.

SPRINGFIELD—Civic Music Association, Birdie Atwood, 534 S. Jefferson Ave.; five concerts in Shrine Mosque, seating 4,000; \$5 for membership, students \$1.50; \$1.25 for single ticket. Attractions 1926-27: Efrem Zimbalist, Russian Symphonic Choir, Reinald Werrenrath, Minneapolis Symphony Orchestra, Marie McCormack, Carlos Salzedo, Manuel and Williamson.

Drury Concert Course, T. Stanley Skinner, Dean of Music, Drury College; five concerts in Stone Chapel seating 600; course tickets \$4.00 to public, \$3.00 to students, single tickets \$1.00.

Dr. Clyde Hill, Teachers' College.

Mrs. A. S. E. Saunders, Madison St.

WARRENSBURG—Lecture Course, Central Missouri State Teachers College, Paul R. Utt, Director of Music; concerts in College Auditorium seating 2,000.

Montana

GREAT FALLS—Miss Fannie Fern Axtell, P. O. Box 1187.

R. A. Keyes, Musical Art Association. Will Steege, Grand Theatre.

HELENA—Helena Artists' Series, Mrs. Geo. B. Burke, 5 Washington Place; four concerts in Algeria Shrine Temple, seating 3,000; \$5.50 for course, \$2.20 for single ticket.

MISSOULA — Music Teachers' Artist Course, A. H. Wisberg, University of Montana; three or four evening concerts in Liberty Theatre, seating 1,000; \$4 to \$6 for course and \$1.50 to \$2.50 for single ticket.

De Loss Smith, 701 Beckwith Ave.

Nebraska

LINCOLN—Great Artists' Course, Willard Kimball, 1936 "D"; five concerts in City Auditorium, seating 2,200; \$4.40, \$6.60, and \$8.80 for course and \$1 to \$2 for

single ticket. Attractions 1926-27: Marion Talley, Harold Bauer, Detroit Symphony Orchestra, Albert Spalding, Mario Chamlee and Ruth Miller.

Matinee Musicale Club, Grace C. Mumford, Corresponding Secretary, 3818 Sheridan Blvd.; three afternoon concerts in Temple Theatre; \$2.00 and \$3.00 for members, \$1.00 and \$2.00 for students, for course tickets. Attractions 1926-27: Sophie Braslau, Muriel Kerr, and New York String Quartet.

Symphony Concert Series, H. O. Ferguson and Willard Kimball, address of Mr. Ferguson 2933 Wendover Avenue; Eight concerts in St. Paul's Church, seating 3,000.

Mrs. H. J. Kirschstein, 2451 Park Ave.

OMAHA—Apollo Club, Frank Van Gundy, Conductor, 22nd and Capitol; two evening concerts in Technical High School Auditorium seating 2,000; \$5.00 for course, \$1.00 and \$1.50 for single ticket. Attractions 1926-27: Esther Dale, and Jeanne Laval.

Tuesday Musical Club, Mrs. S. S. Caldwell, 3511 Harvey Street, Chmn. Music Comm.; five concerts in Brandeis Theatre, seating 1,500, and in City Auditorium, seating 4,000; \$2 to \$7.50 for course and .50 to \$2.50 for single ticket. Attractions 1926-27: Claire Dux, Lauritz Melchior, Carl Flesch, Walter Gieseking, Dusolina Giannini, New York String Quartet.

Mrs. C. W. Axtell, 131 N. 32nd St.

Mrs. Ira W. Porter, 422 North St.

Montagu A. Tancock, Bureau of Publicity, W. O. W. Bldg.

YORK—Rev. Paul C. Payne.

Nevada

RENO—Twentieth Century Club Course, Mrs. F. W. Armbruster, Secretary; evening concerts in Club Auditorium; artists booked through Selby C. Oppenheimer, San Francisco, Cal. Attractions 1926-27: Julia Claussen, Josephine Lucchese, Percy Grainger.

Mrs. R. L. Richie, 116 Ridge St.

New Hampshire

CONCORD—Teachers' Course, Concord Music Club; four concerts in Phoenix Hall seating 1,000; \$4.00 for course, \$1.50 for single ticket.

Mrs. L. J. Rundlett, 15 Summitt St.

MANCHESTER — H. C. Whittemore,
Manchester Musical Association.

New Jersey

ATLANTIC CITY—Vernon Room March Musicales, Adrian Phillips, Manager, Chalfonte-Haddon Hall; five Saturday evening concerts in Vernon Room of Haddon Hall, seating 670; \$10 for course, \$2.50 for single tickets.

EAST ORANGE—Mrs. R. E. Pitman, 611 Berkeley Ave.

ENGLEWOOD—Miss Mary Armstrong, Englewood Conservatory.

MERCHANTVILLE—Merchantville Music Club, Margaretta Stow, President, 421 East Park Ave.; concerts in Grace Church Parish House seating 200.

MONTCLAIR—Unity Concert Course, Rev. Edgar S. Wiers, Unity Church of Montclair, 161 Lloyd Road; six (two extras) concerts in Montclair High School Auditorium, seating 1,340, usually Friday evenings; \$9, \$12, \$15 for course and \$1.50, \$2, and \$2.50 for single ticket. Attractions 1926-27: (Course) Efreim Zimbalist, Boston Symphony Orchestra, Mary Lewis, Lawrence Tibbett, Pablo Casals, Ossip Gabrilowitsch, Roland Hayes, Sigrid Onegin. (Extras) Lucrezia Bori, George Barrere with the Montclair Orchestra.

Symphony Concerts for Young People, Unity Institute, Unity Church; six Tuesday afternoon concerts in High School Auditorium, seating 1,440; \$6, \$8, and \$10 for course, and \$1.25, \$1.75, and \$2 for single ticket. Attractions 1926-27: New York Symphony Orchestra (three times), Estelle Gray-Lhevinne, Percy Grainger, Louis Graveure.

Mrs. O. B. Geer, Woman's Club, 2 Melrose Pl.

NEWARK—Gala Concert Series, D. A. Kirk, Room 1212, 207 Market St.

PATERSON—Mrs. Frederic Beggs, 337 Park Ave.

PRINCETON—Mrs. Henry B. Fine, 93 Liberty St.

SUMMIT—Subscription Concerts, Alice Brundage Marsh, 15 Franklin Place; three concerts in Summit High School Auditorium seating 1,020; \$2.00 for

course, no single tickets. Attractions 1926-27: English Singers, Casals, and Hale.

Student Concerts, under auspices of Fortnightly Club; two concerts in Summit High School Auditorium seating 1,020; \$2.00 for adults, \$1.00 for students, for course, \$1.25 for adults, .75 for students, for single tickets. Attraction 1926-27: New York Trio.

TRENTON—Civic Concert Course, Mrs. Gertrude Schultz, 175 Rosemont Ave.; five evening concerts in Crescent Temple; \$8 to \$4.50 for course, \$2.50 to \$1 for single ticket. Attractions 1926-27: Albert Spalding, Mary Lewis, Kathryn Meisle, Ernst von Dohnanyi, London String Quartet. Extra: Manhattan Opera Company with Pavley-Oukrainsky Ballet.

UPPER MONTCLAIR—Mrs. Frank A. Arnold, Woman's Club, 126 Cooper Ave.

New Mexico

ALBUQUERQUE — Fortnightly Music Club, Louise M. Nichols, Chairman Artist Series, 114 N. High St.; three evening concerts in High School Auditorium seating 825; course fee, \$5.00 for public, \$3.50 for students, single tickets, \$2.00 and \$2.50 for adults, \$1.00 and \$1.25 for students. Attractions 1926-27: Russian Symphonic Choir, Brailowsky, and Elshuco Trio.

LAS CRUCES—Dept. of Music, State College, Adelaide Dampiere, Chairman of Music Committee. Five concerts in Hadley Hall, seating 1,500; \$5 for course, \$1 for single ticket. Attractions 1926-27: Marie Montana, Schubert Male Quartet.

New York

ALBANY—Franklin Concerts, Ben Franklin, 18 Chestnut Street; eight concerts in Vincentian Institute Auditorium; also in Albany Historical and Art Society Auditorium; prices and attractions not definitely decided upon as yet.

Monday Musical Club, Olive Fitzjohn, President, 213 Partridge Street; four Monday evening concerts in Albany Institute Historical and Art Society, seating 500; membership dues.

State College Musical Ass'n, T. Fred'k

H. Candlyn, 245 Lark St.; three to four concerts in Chancellor Hall of the State Education Building, seating 900; \$2 to \$1.50 for single ticket. Attractions 1926-27: Maier and Pattison.

Frank Sill Rogers, 180 Washington Ave.

ALFRED—Alfred Concerts, Ray W. Wingate, Director of Music, Concert Manager, Alfred University; two or three concerts in Davis Gymnasium, at Alfred University, seating 2,000; no course ticket, single ticket, from .50 to \$1.50.

AMSTERDAM — Century Club Series, Marion M. Rulison, President, 18 Storrie Street; three afternoon concerts in Junior High School Auditorium seating 1,200; \$5.00 to \$7.00 for course, \$2.50 and \$3.00 for single ticket. Attractions 1926-27: Marianne Kneisel Quartet, Milligan-Waters, and Carl Mathieu.

Public School Teachers' Course, Wilbur H. Lynch, Superintendent of School, 41 Division Street; three evening concerts in Junior High School Auditorium seating 1,200; \$6.00 and \$7.00 for course, \$2.50 and \$3.00 for single ticket. Attractions 1926-27: Claire Dux and Hans Kindler, Denishawn Dancers, Sophie Braslau, and Wanda Landowska.

AUBURN—J. A. Hennessey, 10 Perrine St.

AURORA—Dr. Emil K. Winkler, Wells College.

BINGHAMTON—Famous Artists' Concerts, Society of Allied Arts, 554 O'Neil Building; three concerts in Kalurah Temple, seating 1,800; \$3, \$4, and \$5 for course, \$1 to \$3 for single ticket.

BUFFALO — Buffalo Musical Foundation, Artist Series, Inc., Marion de Forest, 32 Court St.; five concerts in Elmwood Music Hall, seating 3,000; \$9 to \$3 for course and \$2 to \$1 for single ticket. Three extra concerts; \$2.50 to \$1 for single ticket. Attractions 1926-27: (Series) Glasgow Orpheus Choir, Mabel Garrison, Reinald Werrenrath, Sylvia Lent, Alexander Brailowsky, Mary Lewis. (Extras) John McCormack, Dayton Westminster Choir, Ukrainian Choir.

Buffalo Musical Foundation, Marion de Forest, Mgr., 32 Court St., Beethoven Cycle Series; six concerts in Statler Ball Room; \$10 to \$7.50 for course, \$2.50 to \$2 for single ticket. Attractions 1926-27:

London String Quartet in six consecutive recitals.

Buffalo Musical Foundation Orchestra Series, Marion de Forest, 32 Court St.; six concerts in Elmwood Music Hall, seating 3,000; \$12, \$10, \$7.50 and \$5 for course and from \$2.50 to \$1 for single ticket. Attractions 1926-27: Boston Symphony Orchestra, Detroit Symphony Orchestra (three concerts), Cincinnati Symphony Orchestra, Cleveland Orchestra. Also five Young Folks' Matinees: Detroit Symphony Orchestra (three concerts), Cincinnati Symphony Orchestra, Cleveland Orchestra. Course tickets \$1.25 to children and students, \$5 to adults; single tickets .25 to children, \$1 to adults.

Michael-Kraft Concerts, Michael-Kraft Company, 363 Delaware Ave.; five concerts, Elmwood Music Hall, seating 3,100, price of single tickets \$1 to \$2.50. Attractions 1926-27: Chicago Civic Opera Company (three performances).

Philharmonic Central Concert Courses, James E. Devoe, 3527 Woodward Avenue, Detroit, Michigan; five concerts in Consistory Auditorium seating 3,000; course tickets, \$6.00 to \$15.00, no single tickets. Attractions 1926-27: Amelita Galli-Curci, Josef Hofmann, Anna Case, Harry Farbman, Marion Talley, and Giovanni Martinelli.

Miss Bessie Bellanca, 230 Delaware Ave.

CORNING—Mr. Charles Corwin, E. First St.

DOBBS FERRY—Miss Jane D. Cushing, Miss Master's School.

ELMIRA—Morning Musicales, Mrs. Tracy Sturdevant, President, Maple Ave.; fourteen Thursday morning concerts in Park Church seating 300.

FREDONIA—Fredonia Music Club, Jessie E. Hillman, 99 Central Ave.; three evening concerts in Normal Auditorium seating 800; \$3 for course, students \$1.50; \$1.25 for single ticket.

GENEVA—Mr. W. A. Gracey, c/o Geneva Times.

GLOVERSVILLE—Werner Workers Entertainment Course, W. E. Werner, 28 Allen Street; four or five concerts in Tremont St. Methodist Episcopal Church seating 1,200; \$1.00 for course, .35 and .50 for single ticket.

HAMILTON—Colgate University Course, W. H. Hoerner; three or more concerts in University Chapel, seating 900, usually on Monday or Thursday evenings.

HOLLIS—Mrs. H. L. North, 201 W. 100th Ave.

JAMAICA, L. I.—Subscription Concerts, Musical Society of Jamaica, Mrs. J. H. Rumph, 9217 190th Street; three evening concerts in Auditorium of Training School; \$2.00 for course, \$1.00 for single ticket.

JAMESTOWN—Eagle Temple Concert Course, Walter P. Jackson, 5-6 Gokey Bldg; four evening concerts in Eagle Temple, seating 1,000; \$3 for course and \$1 for single ticket.

Chairman, Music Committee, Baptist Brotherhood Course.

Chairman, Music Committee, Methodist Brotherhood Course.

NEW ROCHELLE—Popular Concerts, Music Section of Woman's Club, Marie H. Schmonsees, Chairman, 15 Woodland Avenue; three evening concerts in Auditorium of Woman's Club House seating 800, also at High School Auditorium seating 900; \$2.50 for course, \$1.00 (\$2.00 for Symphony Concert) for single ticket. Attractions 1926-27: Rosamond Johnson and Taylor Gordon, New York Trio with Grace Kerns, and New York Symphony Orchestra.

Miss Veronica Govers, Franklin Inn.

NEW YORK—Artistic Mornings, managed by Andres de Seguro, 3 West 69th Street. Six concerts at the Hotel Plaza. Attractions 1926-27: Frances Alda, Lucrezia Bori, Richard Crooks, Claire Dux, Elsie Janis, Lauri Kennedy, Virgilio Lazari, Paul Leyssac, Rosa Low, Carlos Salzedo, Dimitri Smirnoff, Robert Steel, Charles Stratton, John Charles Thomas, Harold Van Duzee, Cobina Wright, Mendelssohn Quartet, Princess Leila Bederkhan.

Bagby Morning Musicales, A. Morris Bagby, Hotel Waldorf-Astoria. Eight concerts on the first four Mondays in December and January. Private subscription only.

Beethoven Association, 59 West 44th Street.

Biltmore Friday Morning Musicales, Concert Management R. E. Johnston, Managers; concerts on alternate Fridays

from November 5 to February 18 inclusive for 1926-27 season. Attractions 1926-27: Sophie Braslau, Eddy Brown, Lucille Chalfant, Giuseppe Danise, Yvonne D'Arle, Giuseppe De Luca, Paul De Marky, Claire Dux, Dorothea Flexer, Walter Gieseking, Louis Graveure, Rosa Low, Queena Mario, Maria Mueller, Colin O'More, Moriz Rosenthal, Alberto Salvi, Erich Sorantin, John Charles Thomas, Armand Tokatyan, Cyrena Van Dordon.

Forty-eighth Street Branch, New York Public Library. Free chamber music concerts under the patronage of Mrs. F. S. Coolidge.

Harlem Philharmonic Society, Mrs. E. M. Raynor, President, 448 E. 138th St.

International Composer's Guild. Three Sunday evening concerts in Aeolian Hall. Conductors for 1926-27: Eugene Goossens, Fritz Reiner, Leopold Stokowski.

League of Composers, Mrs. Arthur M. Reis, Executive Director, 29 West 47th Street; three concerts and one recital; \$4.00 and \$8.00 for course.

Matinee Musicale, Pres., Mrs. Rosalie Heller Klein, 370 Central Park West.

Oratorio Society of New York (53rd season), Albert Stoessel, Conductor.

The Roosevelt Recitals, Beckhard & Macfarlane, Inc., Managers; four Saturday afternoon concerts in the Grand Ballroom of the Hotel Roosevelt; \$11.00 for the course, \$3.30 to \$5.50 for single ticket. Attractions 1926-27: Mary Garden and Geza de Kresz, Emilio de Gogorza and Roszi Varady, Esther Dale and Albert Spalding, and Marguerite d'Alvarez and George Gershwin.

Sunday Salon Concerts of the New York Chamber Music Society, Carolyn Beebe, Director; concerts in the ballroom of the Hotel Plaza on the third Sunday evening of each month from November to March.

The Society of the Friends of Music, Room 606, 10 East 43rd Street; ten concerts, the first in the Metropolitan Opera House, the others on Sunday afternoons in Town Hall; \$5.00 to \$20.00 for course, no single ticket. Soloists 1926-27: Elisabeth Rethberg, Ethyl Hayden, Queena Mario, Merle Alcock, Marion Telva, Leon Rothier, Richard Crooks, George Meader, Paul Bender, Gustav Schuetzendorf, Friedrich Schorr,

Carl Schlegel, Armand Tokatyan, Max Bloch, Lawrence Tibbett, Nadia Reisenberg, Lynnwood Farnam, Joseph Szigeti, Louis Bailly, Carl Friedberg, Paul de Leyssac, New York Philharmonic Orchestra, Orchestra of the Metropolitan Opera, and Chorus of the Society of the Friends of Music.

Washington Heights Musical Club, Jane R. Cathcart, 200 West 57th St., Pres. Announced for 1926-27: Eleven meetings at Studio, Steinway Hall, on Thursday evenings, October to April. Organists' Open Meeting at Town Hall, and eleven Intimate Recitals at Birchard Hall on Thursday evenings, November to April.

OLEAN—Mrs. J. Ross Allen, 129 Hamilton St.

POTSDAM—Mr. R. T. Congdon, State Normal School.

POUGHKEEPSIE—Dutchess County Musical Association Concert Series, Bertha M. Round, 335 Church St.; five evening concerts in High School Auditorium, seating 1,200. Attractions 1926-27: Roland Hayes, London String Quartet, Guiomar Novaes, Ukrainian National Chorus, Maria Kurenko.

Vassar College Concerts, Prof. George C. Gow, Vassar College; eight to twelve evening concerts in Student Auditorium seating 1,200 and in Assembly Hall seating 530.

ROCHESTER—Eastman Theatre Concerts, James E. Furlong, 122 Powers Bldg.; three series, five concerts in each, on Thursday nights in Eastman Theatre, seating 3,500; \$6 to \$12 for each series and \$1 to \$3 for single ticket. Attractions 1926-27: Series A—Beniamino Gigli, Paul Kochanski, Mikhail Mordkin, Ballet and Orchestra; Louise Homer, Alfred Cortot, Florence Macbeth, John Charles Thomas, Rochester Philharmonic Orchestra, Eugene Goossens conducting, and Cecile Staub Gerhart, piano soloist. Series B—Mary Garden and Company, Josef Hofmann, The Denishawns, Giovanni Martinelli, Rochester Philharmonic Orchestra, Eugene Goossens conducting, and Mark Daniels, soloist. Series C—Boston Symphony Orchestra, Tito Schipa, Toscha Seidel, Roland Hayes, Sigrid Onegin, Emilio De Gogorza, Wagnerian Operatic Night (with Orchestra), Eugene Goossens con-

ducting, Elsa Alsen, Kathryn Meisle, Richard Crooks, Arthur Middleton, soloists.

Monday Evening Series and Tuesday Evening Series of the Eastman School of Music, Chamber Music Concerts; four concerts in each course in Kilbourn Hall, seating 500; \$6 for course and \$2 for single ticket. Attractions 1926-27: Hart House String Quartet, Vladimir Rosing, Lucile Johnson Bigelow, Harold Bauer, Rochester Little Symphony, Eugene Goossens conducting, Walter Gieseking, London String Quartet, Wanda Landowska.

Tuesday Musicale, Chmn., Mrs. Edgar J. Rose, 282 Alexander St.

ROME—Civic Concerts, C. F. Read, Chairman; four evening concerts in Family Theatre, seating 1,000; \$10 to \$6 for course, \$1 to \$1.50 for single ticket. Attractions 1926-27: Mabel Garrison, Hans Kindler, English Singers, Reinald Werrenrath, Magdeleine Brard, Cleveland Orchestra.

SALAMANCA—Salamanca Musicale, Minnie C. Stern, President, 102 Jefferson Street.

SARATOGA SPRINGS—Skidmore Concert Course, A. Stanley Osborn, Skidmore College; four evening concerts in High School Auditorium seating 800, also in Armory seating 1,400; \$6.00 for course, \$2.00 for single ticket. Attractions 1926-27: Albert Spalding, Cleveland Orchestra, Elshuco Trio, and Russian Symphonic Choir.

SCHENECTADY—The Franklin Concerts, Ben Franklin, 18 Chestnut Street, Albany; eight concerts in State Theater.

Union College Artist Course, Elmer A. Tidmarsh, Musical Director, 320 South Allen Street, Albany; three concerts in Union College Chapel seating 1,000; \$5.00 to \$7.00 for course, \$1.50 to \$2.50 for single tickets.

Phillip Beck, 246 McClellan St.

SYRACUSE—Salon Musicales, Gertrude Woodhill Dudley, President, 440 Allen St.; eight concerts (mostly given by members) in private homes; opening concert in Hotel Syracuse Ball Room, seating 800. Attractions 1926-27: Helen Butler Blanding, Richard Hageman, Max Polikoff.

Artists Course, The Recital Commission, S. B. Everts, 504 Clark Music Bldg.; six evening concerts in Mizpah Auditorium seating 1,689; \$6 for course and \$2 for single ticket. Attractions 1926-27: Edward Johnson, Lucrezia Bori, Richard Bonelli, Maria Kurenko, Alexander Brailowsky, London String Quartet. Extras: Mary Lewis, Dayton Westminster Choir.

Mrs. C. A. Ball, 137 Harwood Ave.

TROY—Chromatic Concerts, Inc., Dwight Marvin, The Troy Record; four evening concerts in Music Hall, seating 1,240; \$8 to \$7 for course and \$2.50 for single ticket. Attractions 1926-27: Roland Hayes, Rosa Ponselle, Cleveland Symphony Orchestra, Mischa Levitzki, Hans Kindler, Sascha Jacobsen.

UTICA—B Sharp Musical Club Concerts, Mrs. Marion Sisson Weed, Chairman Public Concerts Committee, 47 Parkside Court; six concerts in Avon Theatre seating 1,568 and in Tabernacle Baptist Church. Attractions 1926-27: Detroit Symphony Orchestra, Elisabeth Rethberg, English Singers, Bruce Simonds, Marie Rosanoff, and George Houston.

Evening Concerts and Afternoon Auxiliary Course, Mrs. W. B. Crouse, 320 Court St.; three concerts in each course in Avon Theatre, seating 1,568 and in Century Club Auditorium; course tickets included in members' dues and \$2 for single ticket for non-members.

Utica Bureau of Music Education, Gertrude Curran, Musical Club, 274 Genesee St.; six or seven concerts in Colonial Theatre, seating 1,300 and in Avon Theatre, seating 1,568; from \$2.50 to \$1 for single tickets.

WATERTOWN—Morning Musicales, Inc., Mrs. S. B. Wardwell, 261 Teneyck St., Pres.; three evening concerts in Asbury Church, seating 2,000; \$5 to \$3 for course, \$2 to \$1.50 for single ticket. Attractions 1926-27: Syracuse Symphony, Catherine Wade-Smith and Martino-Rossi, Russian Symphonic Choir.

WELLSVILLE — Music Club Concert Course, Mrs. J. Farnum Brown, President, 430 N. Main St.; four Monday evening concerts in Babcock Theatre, seating 800; \$5 and \$3.50 (students) for course and \$2 and \$1 (for students) for single ticket.

North Carolina

ASHEVILLE—A. H. Lowe, 81 Chestnut St.; concerts given in Auditorium, seating 1,890.

CHAPEL HILL—Paul J. Weaver, Director of Music, University of North Carolina. Concerts given in Memorial Hall, seating 1,800, Gerrard Hall, seating 550 and the Little Theatre, seating 250. Average price per concert, \$1.

CHARLOTTE—S. Andrews, Andrews' Music Store, North Tryon St.

ELON COLLEGE—Artist Recital Course, Lydia A. Berkley, President, Music Lovers' Club; three concerts in College Auditorium, seating 1,000; \$2.50 for course and \$1 for single ticket.

GREENSBORO—Wade R. Brown, Dean School of Music, North Carolina College for Women; four concerts in College Auditorium seating 800; \$2.00 for course. Attractions 1926-27: Cossack Chorus, and Ruth Breton and Helen Traubel.

Concert course under direction of Mrs. Tessie Lindsay Wharton, Greensboro College; three evening concerts in National Theatre.

Choral Art Club and Meyers Chorus, Charles Froxell, 1407 Madison Avenue.

Carl Bentell, Odell Mem. Bldg.

HIGH POINT—College Lyceum Course, High Point College, Daniel W. Smith, Member Music Committee, Box 802; four concerts in College Auditorium; \$3.00 for course, \$1.00 for single ticket. Attractions 1926-27: Criterion Quartet, Cherniavsky Trio, Phradie Wells, and a lecture.

RALEIGH—Dingley Brown, Dean of Music, Meredith College, Dan Terry, Manager, State Inland Revenue Department; evening concerts in City Auditorium seating 4,500; \$1 to \$2.50 for single ticket.

ROCKY MOUNT—Virginia Kyser (219 Sunset Avenue) and Arrington Brothers; two evening concerts in Masonic Opera House; \$1 to \$3 for single tickets.

WINSTON-SALEM—William Breach. H. R. Dwire, Rotary Club.

North Dakota

BISMARCK—Mrs. John A. Larson, 812 6th St.

FARGO—Fargo Concert Association, William C. Green; five Wednesday evening concerts in State Theater, seating 1,250; \$4.95 to \$11.50 for course and \$1.10 to \$3.30 for single ticket.

Fargo Music Club, Mrs. Aubrey Brophy, 434 Sixth Ave., South, President.
Mrs. G. H. Oleson, 909 6th St., S.

FESSENDEN—Mrs. O. L. Larson.

GRAND FORKS—Grand Forks Music Association.

University Artists Course, E. H. Wilcox, head of the Music Department, University of North Dakota; eight or more evening concerts in University or City Auditorium.

MINOT—Artists' Series, Auditorium Committee; eight Monday evening concerts in High School Auditorium seating 1,890; \$3, \$1.50 (college students), .75 (school children) for course, \$1.50 to .50 for single ticket. Mr. L. A. White, Superintendent City Schools.

STANLEY—Redpath Chautauqua, Mrs. G. O. Flath, President MacDowell Club; two evening concerts in a tent seating 500; \$1.50 and \$1 for course and \$1 and .50 for single tickets.

VALLEY CITY—Artist Course, Dean Knute Froysaa; four to six concerts in College Auditorium; \$2.50 for course, .75 and \$1.00 for single ticket. Attractions 1926-27: Herman String Quartet, Leo Ornstein, Harry Farberman, and Theodor Ritch.

Ohio

AKRON—Famous Artist Series, Earle Poling, Mill and Howard Sts.; five evening and two afternoon concerts in Akron Armory seating 2,500; \$5 to \$10 for course. Attractions 1926-27: Cincinnati Symphony Orchestra, Mme. Schumann-Heink, Alfred Cortot, Albert Spalding, Mary Lewis, Lawrence Tibbett, New York Symphony Orchestra.

Mrs. D. S. Bowman, 345 Crosby St.

Mrs. Charles Hoover, 69 No. Portage Path.

Mrs. Frank Sieberling, North Portage Hall.

ALLIANCE—Alliance Woman's Club, Mabel Hartzell, President, 840 North Park Avenue. Artist attractions for 1926-27 arranged by the Culbertson Music Bureau of Chicago.

ASHTABULA—Civic Music Association, Mrs. Floyd D. Colson, Chairman, 5 Scoville Court; four evening concerts in City High School Auditorium seating 1,000; \$5.00 for course, no single tickets. Attractions 1926-27: Marie Morrissey, Alfred Wallenstein, Glenn Drake, Mary McCormick, and Manuel and Williamson.

CANTON—Mrs. J. A. Everhart, 835 Cleveland Ave., N. W.

CINCINNATI—Artist Series, J. Herman Thuman c/o Willis Music Store, 137 W. 4th St.; varying number of concerts given in Music Hall, seating 3,500 and in Emery Auditorium seating 2,200; \$7.50 to \$2 for course, \$5 to \$1 for single attraction ticket. Attractions 1926-27: (Course) Marion Talley, Feodor Chaliapin in "Barber of Seville" Company, Ossip Gabrilowitsch and Harold Bauer. (Extras) Mme. Schumann-Heink, Will Rogers and the de Reszke Singers, Elsie Janis, Raquel Meller, Chicago Civic Opera Company (3 performances).

Clifton Music Club, Mrs. John A. Hoffmann, President, 509 Howell Avenue, Clifton. Attractions 1926-27: Carl Wunderle, and Louis Graveure.

Mrs. Adolph Hahn, 232 Kemper Lane.

Lawrence Maxwell, Union Central Bldg.

Orpheus Club of Cincinnati, Dan. F. Summey, Chairman Board of Trustees, 222 West 4th Street; three evening concerts in Emery Auditorium seating 2,200; \$6.00 for two seats for course, \$1.50 for single ticket. Attractions 1926-27: Mme. Else Harthan Arendt, Tudor Davies, and Florence Macbeth.

Frank van der Stucken, The Kemper Lane, Walnut Hills. (See Cincinnati May Music Festival.) Special attractions 1926-27: Two performances of Gluck's Orpheus in Emery Auditorium.

CLEVELAND—Concert Direction Frederic Gonda, 1220 Huron Road; varying number of concerts in Masonic Hall, seating 2,300 and in Public Auditorium, seating 12,000; \$12 to \$5 for course, \$1 to \$3.50 for single ticket. Attractions 1926-27: Beniamino Gigli, Ignaz Friedman, Claudia Muzio, Feodor Chaliapin with "Barber of Seville" Company, Mischa Elman String Quartet. Special Symphony Series: Cincinnati, New York, Philadelphia, and Boston Symphony Orchestras.

Chamber Music Series, sponsored by Chamber Music Society, Mrs. Martha B. Sanders, 2827 Euclid Ave.; six evening concerts in Ballroom Wade Park Manor, seating 450; \$10 (\$5 for students and teachers) for course and \$2 (\$1 for students and teachers) for single tickets. Attractions 1926-27: Cleveland String Quartet, Flonzaley Quartet, Institute Trio (Beryl Rubinstein, Andre de Ribau-pierre, Victor de Gomez), London String Quartet, English Singers, Ribau-pierre Quartet.

Fortnightly Musical Club, Mrs. H. L. Goodbread, Director of Programs, 2795 Euclid Heights Blvd.; nine concerts in the Ballroom of Hotel Statler seating 800; membership dues include course ticket, \$1.00 for single ticket.

Adella Prentiss Hughes, 1220 Huron Road; concerts in Masonic Hall, seating 2,300; \$1 to \$2.50 for single ticket (plus tax).

Mr. Conrad Bernardi, 7908 Euclid Ave.

Lincoln G. Dickey, Municipal Auditorium.

COLUMBUS — Artist Concert Course, Mrs. Andrew Timberman, President Woman's Music Club, 91 Hamilton Ave., six evening concerts in Memorial Hall, seating 3,650; \$9 and \$7 for permanent seats and \$5 and \$3 for regular and students' season tickets. Attractions 1926-27: Lawrence Tibbett, Albert Spalding, Tito Schipa, New York Symphony Orchestra, Mme. Galli-Curci, Guiomar Novas, Dusolina Giannini, Alberto Salvi.

Joseph W. O'Leary, 168 N. High St.; varying number of concerts in Memorial Hall, seating 3,650; \$1.10 to \$2.75 for tickets. Attractions 1926-27: Will Rogers and the de Reszke Singers, Elsie Janis and Company, John McCormack,

Yale Glee and Banjo Clubs, Rosa Ponselle with assisting artists.

Miss Fern Olmstead, 2188 Indiana Ave.

Miss Ella May Smith, 60 Jefferson Ave.

Symphony Club, General Chairman, Mrs. B. Gwynne Huntington.

DAYTON—Civic League Art Course, William G. Frizzell, 501 Conover Bldg.; six evening concerts in Memorial Hall, seating 2,500; \$3.50 to \$10 for course.

Symphony Course, A. Patricia O'Brien, 114 North Main St.; six concerts in Victory Theatre seating 1,400, and two children's afternoon concerts in Memorial Hall seating 2,500; \$3.50 to \$15 for course and \$1.50 to \$3.50 for single tickets. Attractions 1926-27: San Carlo Opera Company, Cincinnati Symphony Orchestra, once alone and once with Leff Pouishnoff, New York Symphony Orchestra, and Minneapolis Symphony Orchestra.

Woman's Music Club, Mrs. Blanch Williams, Chairman Morning Musicales Committee, 114 N. Main St.; three morning musicales in Miami Hotel Ballroom seating 500; \$3 for course, \$2 for single ticket. Attractions 1926-27: Louis Siegel and Jessie Miller Siegel, Nadia Reisenberg, Louise Hunter.

DELAWARE — University Lecture and Concert Course, Harrison D. Le Baron, Ohio Wesleyan University; six or seven evening concerts in Gray Chapel, seating 1,707; \$5 for course and \$1 and \$1.50 for single ticket.

EAST LIVERPOOL — Civic Concert Service Artists, Mrs. Robert T. Hall, Park Boulevard; three evening concerts in Ceramic Theatre, seating 2,000; \$5 for course.

FINDLAY—Civic Music Association Concerts, Christian Ulrich; three concerts in Marvin Theatre seating 1,000; \$5.00 for adults, \$2.50 for juniors, for course, \$2.00 and \$1.00 for single ticket.

GRANVILLE—Granville Festival Association, K. H. Eschman, Director of Music, Denison University; six evening concerts in Baptist Church, seating 800 and in Swasey Chapel, seating 1,400; \$3 for course, \$1 for single ticket.

George Fenberg, Denison University.

Prof. W. E. Stickney, Denison University.

HAMILTON—George A. Rogers, 247 N. Second St.

Miss Cora M. Stevenson, 819 Buckeye St.

LAKESIDE—The Lakeside Association, Mrs. Arthur B. Jones, Acting Superintendent; Music Week at Lakeside, last week in August. Attractions 1926: Riccardo Martin, Harry Farbman, Lorna Doone Jaxon, The Muenzer Trio, and Cameron MacLean.

MANSFIELD—Civic Music League (President to be appointed); four evening concerts in Congregational Church; \$4 and \$6 for course and \$1.50 and \$2.50 for single ticket.

Eugene Smart, 100 Bird Bldg.

MARIETTA—The Marietta Commercial Club, Edward Smith Parsons, President, Marietta College; four concerts in City Auditorium seating 1,100; from \$3.50 to \$10.00 for course, \$1.00 to \$2.00 for single ticket.

MARION—The Marion Lecture Recital Club in co-operation with Henry Ackerman, Mrs. Donald McQuate, 801 Bellefontain Ave.; three concerts, Grand Theatre, course tickets \$4.50 to \$5.50.

MASSILLON—Mrs. I. M. Taggart.

MT. STERLING—Mrs. Monna M. Ray, 20th Century Club.

MT. VERNON—Community Music Club, H. M. Eggleston, Secretary, 205 Coshocton Ave.; three evening concerts in Presbyterian Church, seating 600; \$2 for course and \$1 to \$1.25 for single ticket. Attractions 1926-27: Luella Melius, Francis Macmillen.

Miss Nellie McFadden, South Gay St.

NEWARK—Concerts given under auspices of the Music Club of Denison University, Granville, through George Fenberg, in Auditorium Theatre, seating 1,370.

OVERLIN—Oberlin Conservatory Artist Course, Frank H. Shaw, Oberlin Conservatory of Music; two semester courses, five concerts in each course, usually on Tuesday evenings in Finney Memorial Chapel, seating 1,800; \$10 for course,

\$1.50 to .75 for single ticket. Attractions 1926-27: Cleveland Orchestra (four concerts), Nikolai Orloff, Dayton Westminster Choir, London String Quartet, English Singers, Joseph Szigeti, Walter Gieseking.

The Oberlin Musical Union, C. W. Savage, President, Warner Gymnasium, Oberlin College; two concerts in Finney Memorial Chapel seating 1,800; no course ticket, .75 to \$2.50 for single ticket.

OXFORD—Artist Series, Miami Musical Association, A. W. Martin, Director, Box 97; three concerts in Benton Hall, Miami University; \$2.50 for course, .75 for single ticket.

Union Lyceum Course, Mr. D. S. Robinson, Chairman University Lyceum Committee, Miami University; concerts in Benton Auditorium.

PAINESVILLE—Lake Erie College Concert Course, Russell Gee, Head of Department of Music; four evening concerts in Memorial Hall seating 450; \$5.00 for course, \$1.50 to \$2.00 for single ticket. Attractions 1926-27: Flonzaley Quartet, Sylvia Lent, Carlos Salzedo, and Carl Lindegren.

PINE BLUFF—Musical Coterie of Pine Bluff, Mrs. W. C. Hudson, President, 1802 Main St.; three evening concerts in High School Auditorium seating 1,500; \$3 to \$5 for course, \$1.50 to \$4 for single ticket.

SPRINGFIELD—Artist Course Series, Springfield Federation of Women's Clubs, Mrs. H. H. Bean, 924 E. High St., Chairman Music Comm.; seven evening concerts in Memorial Hall, seating 2,400; \$6 for course and \$2 to \$1 for single ticket. Attractions 1926-27: Claudia Muzio, Nikolai Orloff, Lauritz Melchior, Kathryn Meisle, Cincinnati Symphony Orchestra, English Singers, Hans Kindler.

Mrs. C. E. M. Finney, 111 E. 1st St.

Mrs. William S. Mackenzie, 369 S. Belmont Ave.

STEUBENVILLE—Mrs. T. R. Baron, 419 S. 4th St.

TOLEDO—Eurydice Club, Mrs. Zella B. Sand, Dir., 2146 Collingwood Ave. Two concerts in the Coliseum, seating 3,000; \$3 to \$2 for course, \$2 to \$1 for single

ticket. Soloists 1926-27: Douglas Stanbury, Harry Farbman.

Famous Artists Series, Bradford Mills Concert Direction, 1753 Nichols Bldg.; four concerts in Coliseum seating 3,000; extra attractions also. \$10 for course, \$4 to \$1 for single ticket. Attractions 1926-27: (Course) Marion Talley, Giovanni Martinelli, Claudia Muzio, Harold Bauer, Joseph Szigeti. (Extras) Will Rogers and the de Reszke Singers, Elsie Janis, Sousa's Band, Paul Whiteman, Mme. Schumann-Heink.

The Orchestral Society of Toledo, Grace Denton, Nicholas Building; three concerts in Keith's Theatre seating 1,600; \$2.50 to \$12.50 for course, \$1.00 to \$3.00 for single ticket. Attractions 1926-27: Cleveland, Cincinnati, and Detroit Orchestras.

The People's Concerts, Henry W. Sprany, Box 265, Central P. O.; six evening concerts in Coliseum, seating 3,000; \$5, \$7.50, \$10, and \$12 for course.

Rivoli City Concerts, Grace Denton, Nicholas Building; five concerts in Rivoli Theatre seating 3,000; \$6.00 to \$14.00 for course, no single tickets. Attractions 1926-27: Chaliapin, Tipica Orchestra, Luella Melius, Mischa Levitzki and Muriel LaFrance, and Rosina Galli.

Mrs. George Lane, Jr., 439 Kenilworth Ave.

Miss Ada M. Ritchie, Scott Ridge High School.

WOOSTER—Lecture-Recital Course, Mr. N. O. Rowe, Conservatory of Music; three or four attractions in College Memorial Chapel seating 1,000, on Tuesday and Thursday evenings. Attraction 1926-27: Wanda Landowska.

YOUNGSTOWN—Monday Musical Concert Course, Mrs. Theresa L. Gillen, 156 Broadway; five concerts, one in Park Theatre seating 1,527, four in Henry Stambaugh Auditorium seating 2,500; \$12, \$9, and \$6 for course and \$2.50, \$2, and \$1.50 for single tickets. Attractions 1926-27: Rosa Ponselle, Will Rogers and de Reszke Singers, Cleveland Orchestra, Marion Talley, Giovanni Martinelli.

Youngstown Concert Course, Co-Managers: Myra McKeown, 829 Wick Ave., Youngstown, Ohio, and May

Beegle, Union Arcade Bldg., Pittsburgh, Pa. Concerts in Rayen-Wood Auditorium, seating 3,300. \$4 to \$11, plus tax, for course; \$1 to \$4 for single tickets.

ZANESVILLE—The Thursday Matinee Music Club Concert Course, Mrs. Katherine B. Geis, President, 159 S. Sixth St.; three Tuesday evening concerts in Weller Theatre, seating 1,300; \$5 for course and \$2.50, \$2, and \$1 for single tickets.

Oklahoma

ALVA — Northwestern State Teachers' College, E. B. L. Hardy, Head Department Public School Music, 1101 Fifth Street; five evening concerts in Herod Hall seating 1,248; \$2.50 for course, .50 to \$1.00 for single ticket. Attraction 1926-27: Kansas City Little Symphony Orchestra.

ARDMORE—Mrs. N. C. Wood, Musical Director, Philharmonic Club, 226 B. St., West.

McALESTER—Fortnightly Club, Mrs. W. B. McAlester, Director of Music Department; concerts given in Beesby Theatre, seating 2,500.

MIAMI—Mrs. W. S. Grimes, Music Club, 330 F St., N. E.

MUSKOGEE—Grant Pauley.

OKLAHOMA CITY—Artists Series, Hyla Long, 617 W. 14th St.; three evening concerts in Shrine Auditorium, seating 2,000 and in High School seating 1,300; \$5, \$3.75, and \$2.75 for course and from \$2.50 to .50 for single ticket.

Hathaway Harper, 1010 N. Broadway; evening concerts given.

OKMULGEE—Mrs. F. E. Dietrich, 534 N. Seminole Ave.; concerts given in Hippodrome seating 1,650; \$3 to \$1 for single ticket. Attractions 1926-27: Will Rogers and the de Reszke Singers, Elsie Janis and Company.

Mrs. W. A. Hyatt, 720 North Morton St.

SHAWNEE—Miss Helen Knowles, 534 N. Beard St.

TULSA—Carson Concert Series, Robert Boice Carson, 1817 S. Boston; seven evening concerts in Convention Hall,

seating 2,970; \$5 to \$8 for course and \$1 to \$4 for single tickets. Attractions 1926-27: Marion Talley, Alberto Salvi, Rosa Ponselle, Ossip Gabrilowitsch, Mario Chamlee, Manhattan Opera Company with Pavley-Oukrainsky Ballet, Cherniavsky Trio, Karin Branzell. (Extras) Chaliapin and "Barber of Seville" Company, Mikhail Mordkin and Ballet.

Oregon

PORTLAND—The Apollo Club, Sidney G. Lathrop, 411 Abington Bldg.; three evening concerts in Auditorium seating 3,405; \$5 for membership; \$2 to .50 for single admission.

Ellison-White Celebrity Bureau, Walter Ricks, manager; two concerts and four or five lectures in Auditorium, seating 3,405.

Elwyn Artist Series, V. I. Shepherd, Manager, Broadway Bldg.; ten evening concerts in Auditorium, seating 3,405; \$3, \$5, \$7, and \$10 for course, and \$2 to .50 for single ticket.

Steers & Coman Annual Series, Lois Steers, 602 Columbia Bldg.; eight evening concerts in Auditorium, seating 3,405; \$12 to \$3 for course and from \$2.50 to .50 for single ticket.

Mrs. W. E. Thomas, 300 N. 24th St.

SALEM—Apollo Club, Albert H. Gille, Secretary; two concerts in hall seating 1,200.

Pennsylvania

ALLENTOWN—High School Series, Warren F. Acker, 27½ S. St. Cloud; six concerts in High School Auditorium seating 1,444; \$2, \$4, and \$5 for course; single seats: \$1, \$1.50, and \$2.

Miss Elloda Kemmerer, 27 North 11th Street; occasional concerts in Lyric Theatre and in High School Auditorium seating 1,444.

M. C. Bleiber, 112 N. 14th St.

BEAVER FALLS—Miss Frances B. Wadde, Geneva College.

BETHLEHEM—J. V. Dippery, 746 Center St.

BLOOMSBURG—Musical Artists Course, Dr. Charles H. Fischer, State Normal School; six or seven evening concerts

in Normal School Auditorium seating 1,000; \$5 for course and \$1.50 for single ticket.

BUTLER—Community Entertainment Course, Y. W. C. A., Mrs. James E. Marshall, President, 244 West Pearl Street; three evening concerts in Senior High School Auditorium seating 1,100; \$2.00 for course, .75 and \$1.00 for single ticket. Attractions 1926-27: Ritz Quartet, Gloria Trumpeters, Edwin Whitney, and Arthur Walwyn Evans.

COATESVILLE—World Famous Artists Concerts, Y. M. C. A., J. I. Hoffman, Executive Secretary; four concerts in Y. M. C. A. Auditorium; \$4.00 to \$8.00 for course, \$1.00 to \$2.50 for single ticket. Attractions 1926-27: Manhattan Opera Company, Cleveland Symphony Orchestra, Marie Tiffany, and New York String Quartet and Wilhelm Bachaus.

ERIE—Erie Concert Course, E. A. Haesener, 816 Myrtle St.; six evening concerts in Elks' Auditorium seating 1,200; \$10 to \$5.50 for course. Attractions 1926-27: Richard Crooks, Kathryn Meisle, Marie Miller, Joseph Szigeti, Lennox String Quartet, the de Reszke Singers, Elly Ney. Charles Le Sueur, 809 Cherry St. Henry B. Vincent, Box 17.

HARRISBURG—The Wednesday Club, Mrs. Martin A. Cumber, The Yellow House, Highspire; three evening concerts in Technical High School seating 1,000.

The Patriot, The Evening News, and the Harrisburg Music Association, Richard Wharton, c/o The Patriot; five evening concerts in Majestic Theatre seating 1,500; \$12.50 to \$5 for course and from \$3 to \$1.25 for single tickets. Attractions 1926-27: Alda Metropolitan Quartet, John McCormack, Serge Rachmaninoff.

INDIANA—Concert Series, Indiana State Normal School; four concerts in hall seating 800; \$5 and \$3 (student) for course.

JOHNSTOWN—Cochran Artist Series, The Johnstown School Board, D. M. S. McFeaters, Chairman Music Committee, c/o The Johnstown Trust Company; six afternoon concerts for school children, seven evening concerts for adults, in Cochran Junior High School Auditorium seating 1,948; \$5.00 to \$7.00 (\$1.00

for children) for course, \$1.50 to \$2.50 (.25 for children) for single ticket. Attractions 1926-27: Russian Symphonic Choir, Guy Maier and Lee Pattison, Cleveland Symphony Orchestra, Marie Tiffany and Carlos Salzedo, Efreim Zimbalist, Paul Althouse and Arthur Middleton, and George Barrere's Little Symphony.

LANCASTER—World Famous Artist Series, Mary S. Warfel, 310 N. Lime St.; four evening concerts in Fulton Opera House seating 1,350; from \$10 to \$4 for course, \$3 to \$1 for single ticket. Attractions 1926-27: Manhattan Opera Company, Kathryn Meisle, Max Rosen, Paul Althouse, Arthur Middleton, Idelle Patterson, Minneapolis Symphony Orchestra, Maurice Dumesnil.

Holy Cross Alumnae of Sacred Heart Academy, Mary S. Warfel, Chairman Program Committee.

Iris Club, Mary S. Warfel, Member Program Committee. Attraction 1926-27: Daisy Jean.

LOCK HAVEN—Musical Artists Course, Central State Normal School, Miss Ivah Whitwell, Director of Music; four evening concerts in School Auditorium seating 700; \$4.00 for course, \$2.00 for single ticket. Attractions 1926-27: Fraser Gange, Florence Macbeth, and Francis Macmillen.

MEADVILLE—Allegheny College Concerts, Dr. Henry Ward Church, chairman; five Thursday evening concerts in Ford Memorial Chapel seating 550; \$5 and \$6 for course and from \$1 to \$2.50 for single ticket. Attractions 1926-27: Paul Althouse, Julia Claussen, Francis Macmillen, Cherniavsky Trio, Mieczyslaw Munz.

MERCERSBURG—Entertainment Course, Mercersburg Academy, Dr. William M. Irvine, President; evening concerts in Keil Hall seating 600; course given for benefit of students; only a few tickets sold to public. Attractions 1926-27: Demarco Italian Quartet, Marie Tiffany, and Ritz Male Quartet.

NEW CASTLE—Educational Art Society, Mrs. H. L. Gordon, President; Wednesday Morning Musical Club, 2211 Highland Ave.; four evening concerts in High School seating 1,500; \$12, \$8,

and \$6 for course and student tickets for \$50.

PHILADELPHIA—The Brahms Chorus of Philadelphia, N. Lindsay Norden. Conductor; two Wednesday evening concerts in Bellevue-Stratford Ball Room with soloists.

Chamber Music Association of Philadelphia, Adele G. Yarnall, President; Packard Building; ten Sunday afternoon concerts in Penn Athletic Club Ball Room; \$7.50 membership yearly, \$4.00 Juniors, \$7.50 for guest cards. Attractions 1926-27: London String Quartet, Flonzaley Quartet, New York String Quartet, Rich Quartet, Rich-Kindler-Hammann Trio, Philadelphia Orchestra Ensemble, and Philadelphia Chamber String Quartet.

The Monday Morning Musicales, Adele G. Yarnall, Packard Building. Concerts given in the Penn Athletic Club Ball Room; \$22 to \$11 for course, \$3.85 to \$2.20 for single ticket. Attractions 1926-27: Lauritz Melchior, Joseph Szigeti, Claudia Muzio, Karin Branzell, Gita Gradova, Alfred Cortot, Eva Gauthier, Sigrid Onegin, Hans Kindler, Helen Traubel.

The Philadelphia Forum, William K. Huff, Executive Director, Packard Building; fifty to sixty evening concerts, recitals, and lectures in Academy of Music seating 3,000, and in Metropolitan Opera House seating 3,700; \$20.00, \$40.00 and \$50.00 for season ticket, \$1.00 for single ticket, to members only. Attractions 1926-27: Chaliapin, Marion Talley, Philadelphia Orchestra, The English Singers, Hulda Lashanska, Ivan Steschenko, Detroit Symphony, Concordia Chorus of Wilkes-Barre, Maria Kurenko, Felix Salmond, and John Coates.

The Philadelphia Music Club, Mrs. Edwin A. Watrous, President; concerts given on second and fourth Tuesdays from November through April; membership in the Club covers subscription.

The Treble Clef Club, President, Mrs. Humbert Borton Powell, Wayne, Pa.; two concerts, Bellevue-Stratford Rose Garden, seating 400; course tickets \$5.

Mrs. Edwin B. Garrigues, 1527 Spruce St.

Helen Pulaski Innes, Hotel Walton.

PITTSBURGH—Pittsburgh Orchestra Association, May Beegle, Manager, Union Trust Bldg.; concerts in Syria Mosque, seating 3,732. Attractions 1926-27: Seven evening and seven afternoon concerts by visiting Orchestras; three Children's Concerts.

Art Society of Pittsburgh, Mrs. George H. Wilson, 313 Sixth Ave.; six Friday evening concerts in Carnegie Music Hall seating 2,000.

May Beegle Concerts, May Beegle, Union Trust Bldg.; eight evening concerts in Syria Mosque seating 3,732; \$20 to \$8 for course, \$3 to \$1 for single ticket. Extra concerts also. Attractions 1926-27: (Course) Manhattan Opera Company with Pavley-Oukrainisky Ballet, Lucrezia Bori, Ossip Gabrilowitsch, Mikhail Mordkin Ballet, Mary Lewis, Edward Johnson, Rosa and Carmela Ponselle, Paul Kochanski, Maria Jeritza. (Extras).

Edith Taylor Thomson Concerts, Mrs. Edith Taylor Thomson, 1403 Oliver Bldg.; five evening concerts in Carnegie Music Hall seating 2,000 and in Syria Mosque seating 3,732; \$4 to \$12 for course and \$1 to \$3 for single ticket. Attractions 1926-27: Russian Symphonic Choir, Francis Macmillen, Alexander Brailowsky, Sigrid Onegin, The Denishawns.

Mr. James A. Bortz, 619 Worth St.

Mr. Dallmeyer Russell, 319 S. Millvale Ave.

POTTSVILLE—Mr. Robert Braun, 223 S. Centre St.

READING — Haage Concert Series, George D. Haage, 226 S. 5th St.; six concerts in Strand Theatre seating 1,704; \$14 to \$6 for course (plus tax).

Reading Choral Series, E. H. Knerr, President, Pennsylvania Trust Co.; three Thursday evening concerts in Strand Theatre seating 1,704.

Reading Teachers' Association Concert Course, M. Claude Rosenberry, Director, Administration Building; five concerts in Boys' High School Auditorium: \$3.50 for course; \$1.00 for single ticket.

SCRANTON — Civic Concert Course, Town Hall Company, Arthur Cohen, Manager; five evening concerts in Town Hall seating 2,500; \$5.00 to \$8.00 for course, \$1.50 to \$3.00 for single ticket. Attractions 1926-27: Efreim Zimbalist,

Rudolf Ganz, Alexander Brachocki, Wanda Landowska, Philharmonic String Quartet, Cincinnati String Quartet, and Sophie Braslau.

Junger Maennerchor, Charles J. Sprandel, President, Spruce St.; concerts in Scranton High School seating 1,500.

Chauncey C. Hand, 821 North Irving Ave.

E. M. Kohnstamm, 1323 Linden St.

STATE COLLEGE—Dr. Richard W. Grant, State College.

UNIONTOWN—D. H. Conway, Fredericks Music Stores.

WARREN—Men's Brotherhood Course, Presbyterian Church, E. W. Johnson, President; five concerts in Presbyterian Church seating 1,500; \$2.50 to \$3.00 for course, \$1.00 to \$1.50 for single ticket. Attractions 1926-27: Reinald Werrenrath, Geoffrey O'Hara, Bruce Barton, and Blue Ribbon Quartet.

Mrs. Rose Messner, Philomel Club, 108 Third St.

G. C. Sarvis, Manager; occasional concerts in Library Theatre.

WAYNE—Mrs. Humbert Borton Powell.

WEST CHESTER—State Teachers' College, C. Edward Hausknecht, Chairman Music Committee, 329 South High Street; evening concerts in Phillips Memorial Chapel seating 2,200; \$5.00 for course, .75 to \$1.50 for single ticket. Attractions 1926-27: Reinald Werrenrath, and Welsh Choir.

WILKES-BARRE—Leo W. Long, Miners' Bank Bldg.

WILLIAMSPORT — Celebrated Artists Course, Williamsport Lions Club, Oliver J. Decker, Chairman Music Committee, 120 West 4th Street; five concerts in Majestic Theatre seating 1,300; \$6.00 to \$10.00 for course, \$2.00 and \$3.00 for single ticket. Attractions 1926-27: English Singers, Albert Spalding, Richard Crooks, New York Symphony with Walter Damrosch conducting, and Dusolina Giannini.

Rhode Island

PROVIDENCE—Steinert Concert Series, M. Steinert & Sons, 497 Westminster St.; five concerts, Albee Theatre; \$5 to \$10 for course tickets.

Chopin Club, Emma Winslow Childs, 77 Comstock Avenue; eight concerts in

Ballroom of Narragansett Hotel, and in Memorial Hall; \$5.00 for course, .75 for single ticket (guest only, no tickets sold publicly). Attractions 1926-27: Lenox String Quartet, Frances Nash, Esther Dale, Vlado Kolitsch, Maria Iacovino, and Chopin Club Trio.

Miss Bertha Becker, 8 Cromwell St.
Dr. Jules Jordan, 236 Waterman St.

South Carolina

ANDERSON—Miss Grace L. Cronkhite, Anderson College.

CHARLESTON—Musical Art Club, Miss W. Gertrude Coppelman, President, 200 Rutledge Ave.; three evening concerts in High School Auditorium seating 700; \$5 for course and \$2.50 for single ticket.

Miss Ella I. Hyams, 31 Coming St.

COLUMBIA—Artists' Course, sponsored by Afternoon Musical Club (Mrs. Latimer Williams, Jr., 232 Ravenel St., Pres.) and Columbia College (Walter Golz, Chairman Music Committee); four evening concerts in Columbia College Auditorium seating 1,000; \$6 for course and \$2 for single ticket. Attractions 1926-27: Helen Traubel, Carl Friedberg, Louise Hunter, Russian Cossack Chorus, Ruth Breton.

F. L. Brown, Columbia Theatre.

Daniel A. Reed, Town Theatre.

Mrs. Carl Summer, 814 Henderson St.

GREENVILLE—Greenville Artist and Lecture Course Association, George A. Buist, 414 Pendleton St.; five or six evening (occasional matinée) concerts in David M. Ramsey Building of Fine Arts seating 1,100; \$4 for course and \$1 to \$1.50 for single ticket. Attractions 1926-27: Russian Cossack Chorus, Tipica Orchestra, Zimmer Harp Trio.

Mr. Shafer, Greenville Female College.
William J. Sirrine.

SPARTANBURG—Converse College and Woman's Music Club, President, Mary Hart Law, 376 Spring St.; four concerts, Converse Auditorium.

Winter Course of Artist Concerts, William C. Mayfarth, Dean of School of Music, Converse College; three (one extra) Monday evening concerts in Converse College Auditorium seating

2,500; \$6 (double ticket) and \$3.50 for course and \$1.50 for single ticket.

Rotary Club, Converse Auditorium.

Spartanburg Service Clubs, Converse Auditorium.

South Dakota

BROOKINGS—Artists' Music Course, State College Department of Music, H. L. Kohler, Chairman; five evening concerts in College Auditorium and College Armory seating 2,500; \$3.00 for course, \$1.00 to \$2.00 for single ticket. Attractions 1926-27: Leo Ornstein, Lorna Doone Jaxon, Emile Rousseau, and Harry Farbman.

HURON—Huron Artist Course, Herbert M. Bailey, Huron College; five concerts in College Chapel seating 500 and in College Auditorium seating 2,000; \$3.00 and \$5.00 for course, \$1.00 and \$2.00 for single ticket. Attractions 1926-27: Sousa's Band, Minneapolis Symphony Orchestra, Silvio Scionti, Harry Farbman, and Virgilio Lazzari.

SIOUX FALLS—Artists' Course, A. E. Godfrey, Chairman, Chamber of Commerce, 218 S. Main Ave.; seven concerts in Coliseum seating 2,500; \$1.50 for course.

Great Artist Series, Mrs. W. H. Booth; three or four concerts in Coliseum seating 2,500; \$1.00 to \$3.00 for single ticket. Attractions 1926-27: Manhattan Opera Company with Mme. Miura, and Pavley-Oukrainsky Ballet.

Music Department, Augustana College, Carl R. Youngdahl, Dean; four concerts in Augustana Auditorium seating 800. Attractions furnished by H. & A. Culbertson, Chicago.

VERMILLION—Artists' Course and May Festival, W. R. Colton, Dean, College of Music, University of South Dakota; four evening concerts (three in Festival) in Auditorium seating 2,260; (Artists' Series) \$11.50 for course, .50 for single ticket; (Festival) \$2.50 for course, \$1 for single ticket. Attractions 1926-27: Stanley Deacon, Stell Anderson, Harry Farbman, Bettina Freeman.

YANKTON—Artist Recital Course, L. N. Dailey; four to six evening concerts in Congregational Church seating 600 and

in theatre seating 900; \$3.00 to \$4.00 for course, \$1.00 for single ticket. Attractions 1926-27: Norman Granville, Harry Farbman, George Liebling, Leonora Jackson, and Sousa's Band.

Tennessee

CHATTANOOGA—Chattanooga Music Series, Mrs. R. A. Bettis, President MacDowell Club, 549 Vine St.; four evening concerts in Memorial Auditorium seating 6,000; \$5 for course and from \$.75 to \$2 for single ticket.

Civic Music Association, J. O. Cadek, c-o Cadek Conservatory; four evening concerts in Memorial Auditorium seating 6,000; \$5 for course.

Municipal Memorial Auditorium Board. Attractions 1926-27: Tipica Orchestra, Manhattan Opera Company with Tamaki Miura.

Rotary Club. Attraction 1926-27: United States Marine Band.

Miss Loris Spencer, 506 W. 6th St.

JACKSON—Miss Louise Mercer, 138 Terrace Pl.

KNOXVILLE—The American Legion or La Societ  Des 40 Hommes; two concerts in the Bijou Theatre seating 1,300 and the Lyric Theatre seating 1,500; no series ticket, \$1.50 to \$3.00 for single ticket. Attractions 1926-27: Albert Spalding, and the Denishawn Dancers.

Malcolm Miller, Box 458; three evening concerts in Lyric Theatre, seating 1,500; \$1 to \$2.50 for single ticket.

Tuesday Morning Musical Club, Mrs. David Baker, President; three to four concerts in Lyric Theatre seating 1,500; no course ticket, \$1.00 to \$3.50 for single ticket. Attractions (tentative) for 1926-27: Will Rogers, John McCormack, and Tipica Orchestra.

MEMPHIS—Beethoven Club Series, Mrs. J. F. Hill, President, 217 N. Waldran Blvd.; four evening concerts in Memphis Auditorium Concert Hall, seating 2,500; one extra concert also; \$5 for course (closed membership), \$1.50 to .50 for single ticket for extra concert. Attractions 1926-27: Reinald Werrenrath, New York String Quartet, Cecilia Hansen, Glenn Drake, Russian Symphonic Choir, Dusolina Giannini, Mischa Levitzki, Tipica Orchestra (extra).

Cortese Bros. Series, Woman's Bldg.; varying number of concerts in Municipal Auditorium seating 6,300; \$2.50 to .50 for single ticket. Attractions 1926-27: Will Rogers and de Reszke Singers, Marion Talley, Ukrainian National Chorus, Mordkin Ballet, Elsie Janis and Company.

Mrs. Jason Walker, Woman's Bldg.

NASHVILLE—Mrs. L. C. Naff, 116 Fifth Ave.; varying number of concerts in Ryman Auditorium seating 4,000; \$4 to \$1 (plus tax) for single ticket. Attractions 1926-27: Will Rogers and de Reszke Singers and eleven or more others to be booked.

J. D. Blanton, Ward Belmont School.

Texas

ABILENE—S. R. Anderson, Box 502 .. Mrs. H. A. Tillett, P. O. Box 248

AMARILLO—Amarillo Artist Course and Panhandle Music Festival, Emil F. Myers, Director of Amarillo College of Music, 1104 Polk Street; four concerts in Artists Course, at least two in Festival; \$4.40 to \$8.80 for course ticket for both series. Attractions 1926-27: Russian Symphonic Choir, Edna Swanson, Vera Haar, Vera Poppe, Cecil Arden, Chicago Operatic Trio.

AUSTIN—Amateur Choral Club Concert Series, Mrs. Joe F. James, President, 702 W. 25th St.; six to nine concerts in University Gymnasium seating 3,200 and in Hancock Opera House seating 1,000; single tickets only. Attractions 1926-27: Tipica Orchestra, Will Rogers and de Reszke Singers, Mme. Schumann-Heink, Mischa Levitzki, Manhattan Opera Company.

BEAUMONT—Ione Towns-Locke, Box 928; varying number of concerts in City Auditorium seating 2,000; \$1 to \$3 for single tickets.

BROWNWOOD—Artist Series, Cameron Marshall, Dean School of Music, Howard Payne College; three evening concerts in College Auditorium; \$1.00 for single ticket.

DALLAS—Mrs. Harriet Bacon MacDonald, 6010 Belmont Ave.; five concerts presented in McFarlin Auditorium, seating 2,500; \$6 and \$5 for course, \$2.50 to

\$1 for single ticket. Attractions 1926-27: Louis Graveure, Algala Opera Company, Russian Symphonic Choir, Francis Macmillen, Maier and Pattison. (Extras) Tipica Orchestra, Josephine Lucchese.

The Musicale, A. L. Harper; occasional concerts. Attraction 1926-27: Josephine Lucchese.

Mrs. Wesley Porter Mason, 6262 Oram Avenue. Occasional concerts.

Schubert Choral Club, Julius Albert Jahn, Musical Director, 915 Browder Street; one artist concert in Fair Park Coliseum seating 4,500; \$1.50 to \$4.00 for single ticket. Attraction 1926-27: Mme. Jeritza.

Earl V. Behrends, 4943 Victor St.

Mrs. H. Blankenship, Municipal Music Committee.

Edward C. Blessi, President Dallas Male Chorus, 1209½ Main St.

Frank Renard, Bush Temple.

Mr. M. C. Turner, So. Western Musical Bureau, 510 Wilson Bldg.

DENISON—Y. M. C. A. Course, James E. Morris, Manager, Box 323; three artist concerts in Rialto Theatre seating 900; no course tickets, .75 to \$2.50 for single ticket. Attractions 1926-27: Russian Symphonic Choir, and Mexican Band.

DENTON—Artists Course, College of Industrial Arts, C. D. Judd; eight evening concerts in College Auditorium seating 2,400; \$5.00 for course, .75 to \$1.50 for single ticket. Attractions 1926-27: Merle Alcock, Ada Ward, London String Quartet, Russian Symphonic Choir, Frances Macmillen, Mischa Levitzki, Dusolina Giannini, and Manuel and Williamson.

EL PASO—"Pop" Concert Course, El Paso Woman's Club, Mrs. G. H. Johnson, 2620 Richmond St., Chairman; four evening concerts in Liberty Hall seating 3,000; \$2.50 to \$1 for single ticket. Attractions 1926-27: Claudia Muzio, Alberto Salvi, Hans Kindler, Chicago Operatic Trio.

Philharmonic Course, Granville S. Johnson, 215 Texas Street; five concerts in Liberty Hall seating 3,000. \$6.00 to \$10.00 for course, \$1.00 to \$3.50 for single ticket. Attractions 1926-27: Lawrence Tibbett, Amelita Galli-Curci, Elsie Janis & Company, Manhattan Opera

Company with Pavley-Oukrainsky Ballet, Rosa Ponselle, and Feodor Chaliapin. Mrs. Will T. Owen, 1009 Montana St.

FORT WORTH—Harmony Club Concert Course, Mrs. Leonard Withington, Lipcourt St.; five evening concerts in Baptist Auditorium seating 2,500; \$5 to \$7 for course and \$2 to \$1 for single ticket.

Mrs. J. F. Lyons, c/o Fakes & Co.

HOUSTON—Edna W. Saunders Series, Edna W. Saunders, care Harris Hahlo's; varying number of concerts in City Auditorium seating 4,450; \$1 to \$3 (plus tax) for single ticket. Attractions 1926-27: Tipica Orchestra, Elsie Janis and Company, Mordkin Ballet, Manhattan Opera Company, Marion Talley, Elisabeth Rethberg, Mischa Levitzki, Tito Schipa, Ernestine Schumann-Heink, Will Rogers and de Reszke Singers, Francis Macmillen.

Mrs. R. L. Cox, 118 Granard Avenue; two concerts in Auditorium seating 4,450; and in Scottish Rite Hall seating 1,218; no course ticket, \$1.00 to \$5.00 for single ticket. Attractions 1926-27: Paderewski, and Graveure.

Miss Jane Cammock, President, Girls' Musical Club, 1107 Eagle St.

Mrs. E. L. Flowers, 3411 Mt. Vernon Ave.

SAN ANTONIO—San Antonio All-Star Artists' Series, Mrs. Edith M. Resch, St. Anthony Hotel, Mgr.; Arthur M. Oberfelder, Denver, Colo., Booking Mgr.; eight evening concerts in new Municipal Auditorium; \$8.80 to \$6 for course. Attractions 1926-27: Claudia Muzio, Mario Chamlee, Ruth Miller, Albert Spalding, Reinald Werrenrath, Russian National Symphonic Choir, Rosa Ponselle, Dusolina Giannini, Mischa Levitzki, Chicago Grand Opera Trio. Extras: Mordkin Ballet, Marion Talley.

Lyceum Course, Our Lady of the Lake College, Sisters of Divine Providence; six or eight evening concerts in College Auditorium; .50 to \$1.00 for single ticket. Attraction 1926-27: Cherniavsky Trio.

San Antonio Music Club, Mrs. Lewis Krams Beck, President, 1420 McCullough Ave.; three concerts usually given.

Mrs. F. L. Carson, 112 W. Woodland Ave.

Mrs. L. A. Meadows, 520 W. Laurel Ave.

Mr. D. L. Ormesher, Mayor Temple of Music.

WACO—A. J. Armstrong, City National Bank.

Miss Gussie Oscar, Raleigh Hotel.

Utah

PROVO—Brigham Young University, Harold R. Clark, Lectures and Musicales; concerts in Auditorium seating 750; \$2.50 (\$1.50 to students) for course, .75 for single ticket. Attractions 1926-27: May Peterson, Cecil Arden, Hans Kindler, Forrest Lamont, and Cherniavsky Trio.

SALT LAKE CITY—R. W. Daynes, S. Main St.

A. J. Skidmore, 917 Lake St.

Virginia

CHARLOTTESVILLE—Ensemble Recitals, University of Virginia, Arthur Fickenscher, Head of Music Department; twelve concerts in Music Room seating 200; \$5.00 for course, no single tickets.

DANVILLE—Mrs. C. W. Wooding, 108 Virginia Ave.

FARMVILLE—Dr. J. S. Jarman, State Normal School.

HAMPTON—Musical Art Series, Hampton Institute, R. Nathaniel Dett, Director; evening concerts in Ogden Hall seating 2,000; no course ticket, \$1.00 for single ticket. Attractions (tentative) 1926-27: English Singers, Ukrainian National Chorus, Manhattan Opera Company, and Tipica Orchestra.

HOLLINS—Concerts, Lecture Course, Dramatics, Erich Rath, Director of Music, Hollins College; four concerts (usually Saturday evening) in Hollins Little Theatre seating 800; \$1 for single ticket for all except students.

LYNCHBURG—Music Lovers' League, Prof. Hartley Turner, P. O. Box 295; three evening concerts in Smith Memorial Hall seating 1,200; \$5 for course. Attractions 1926-27: Lauritz Melchior, English Singers.

Miss Emma Adams, Clay St.

NORFOLK—Norfolk Society of Arts, Mrs. John B. Miles, Chairman Music

Committee; occasional evening concerts in Armory Hall seating 2,400. Also sponsors local Symphony concerts.

RICHMOND—Musicians' Club, Mrs. Channing Ward; four evening concerts in Jefferson Ballroom seating 800.

Mrs. Wilson-Greene's (Droop's, 13th and G Streets, Washington, D. C.) Orchestra Series and single concerts in City Auditorium seating 3,200.

Walter James, 3218 Kensington Ave.

ROANOKE—Thursday Morning Music Club, Mrs. Claude L. Guerrant, President, 1215 Roanoke St.; three Monday evening concerts in City Auditorium seating 3,500; \$5, \$6, and \$8 for course and from \$2 to \$3 for single ticket.

Mrs. Wilson-Greene (Droop's, 13th and G Streets, Washington, D. C.); five or six concerts.

STAUNTON—Mrs. A. Hill, Stuart Hall School.

SWEET BRIAR—Miss Emilie MacVea, Sweet Briar College.

Washington

BELLINGHAM—Artists Concert Course, Woman's Music Club, and State Normal School, Bernice A. Gardiner, Chairman Concert Committee, 803 Maple Street; five evening concerts in Christian Church Auditorium seating 1,500; \$6.00 for course, \$1.50 and \$2.00 for single ticket. Attractions 1926-27: Russian Symphonic Choir, Elly Ney, Reinald Werrenrath, Elschuco Trio, and Rosa Ponselle.

PULLMAN—Associated Students, Washington State College, Earl V. Foster, Graduate Manager; evening concerts in College Auditorium seating 1,200; no course ticket, .75 to \$2.00 for single ticket. Attractions 1926-27: Albert Spalding, Percy Grainger, Louis Graveure, Roland Hayes, and Schubert Quartet.

SEATTLE—Artist Series, Katharine Rice, 707 Montelius Bldg.; five Monday evening concerts in Metropolitan Theatre seating 1,524; \$11 to \$8.50 for course.

Amphion Society, Alexander Myers, President, 912 Leary Building; two eve-

ning concerts in Meany Hall, University of Washington Campus; \$5.00 for course, \$1.00 for single ticket.

Cornish School, Three Arts Subscription Series, Nellie C. Cornish; four concerts featuring distinguished artists in Cornish School Theatre; \$3.50 for course, no single tickets. Other concerts by local artists.

Men's Club of Plymouth Church Artists Series, Marjory Cowan, Business Manager, Cornish School; four evening concerts in Plymouth Church seating 1,165, also one extra concert; \$5.00 (\$7.00 including extra) for course, \$2.00 for single ticket. Attractions 1926-27: (Series) Mary Lewis, Allan McQuhae, Alexander Brailowsky, and Cecilia Hansen; (Extra) Lucrezia Bori.

Olympic Hotel Management. Series of Monday Morning Musicales. Attractions 1926-27: Kathryn Meisle, Cornish Trio, and four others.

Seattle Musical Art Society, Mrs. Haidee G. Shead, 610 Terry Ave., Pres.; nine morning concerts in Woman's Century Club Theatre; \$5 for course, \$1 for single ticket.

Women's Federation Concert Course. Women's Federation of the University of Washington, Lorita Townsend, Chmn. Concert Comm. Four concerts in Meany Hall, seating 2,100; \$5 for course, \$3 to \$1 for single ticket. Attractions 1926-27: Mme. Galli-Curci, Albert Spalding, Reinald Werrenrath, Elshuco Trio.

TACOMA—College of Puget Sound, Fred Beidelman, Director Conservatory of Music; one or more concerts in Auditorium seating 750 and in First Christian Church seating 1,000.

The Pacific Northwest Concerts, Katharine Rice, 7 Temple of Music; all concerts given in evening. Attractions 1926-27: Emilio de Gogorza, Toscha Seidel, May Peterson, and Theo Karle.

WENATCHEE—Ladies Musical Club, Mrs. E. W. Burdick, President, R. F. D. No. 4; three evening concerts in Liberty Theatre seating 997; \$6.00 for course, \$1.50 to \$3.00 for single ticket. Attractions 1926-27: Russian Symphonic Choir, Mordkin and his Russian Ballet, and Josephine Lucchese.

Martin G. Warren, Wenatchee High School.

West Virginia

CLARKSBURG—Marcato Music Club, Cora R. Smith, President, 225 Syracuse Street; two to four evening concerts in Masonic Auditorium seating 900, Moore Opera House seating 1,300 and in Carsnichall Auditorium seating 2,200; no course ticket, from \$1.00 to \$2.50 for single ticket.

Jack Marks, Manager, Orpheum Theatre.

MORGANTOWN—Mr. Louis Black, 109 McLane Ave.

WHEELING—John F. Mullaney, 9 Wheeling Steel Corp.; five concerts in Auditorium seating 2,000; \$2.50 to \$1 for single ticket. Attractions 1926-27: Will Rogers and de Reszke Singers, Elsie Janis and Company, Ruth Draper, Eight Victor Artists.

University Club Concerts, J. H. Brennan and Lee C. Paull, Concert Committee, P. O. Box 162; five evening concerts in Court Theatre seating 1,200; \$5.00 to \$12.50 for course, price for single ticket varies. Attractions 1926-27: Cincinnati Symphony Orchestra and others pending.

Edwin M. Steckel, P. O. Box 272.

Wisconsin

ASHLAND—Artists' Course, Wednesday Music Club, Miss Agnes Benoe, Pres. Three evening and one afternoon concert in the Royal Theatre, seating 950, and Presbyterian Church, seating 650; \$3 for course, \$2 for single ticket (student \$1). Attractions 1926-27: Glenn Drake, Alexander Kisselburgh, William Beller.

BELOIT—Beloit College and Civic Music Association; three to five evening concerts in Beloit College Chapel seating 700 and in First Congregational Church seating 1,200. \$1 to \$2.50 for single ticket.

KENOSHA—Kenosha Artist Course, Wesley La Violette, 259 Wisconsin St.; five Monday evening concerts in Orpheum Theatre seating 1,400; \$10 to \$4 for course and \$1 to \$3 for single ticket.

LA CROSSE—La Crosse Music Study Club, Mrs. P. L. Ciley, 140 S. 19th St.; three evening concerts in La Crosse

Theatre seating 960 or in Normal Auditorium seating 1,017; \$5, \$4, and \$3 for course.

MADISON—Artists' Recitals Series, and Union Board Series, Charles H. Mills, Director University of Wisconsin School of Music; one or two in first named series and three or four in second series; first given in Music Hall seating 800 and second in Agricultural Pavilion seating 3,500; \$1 to School of Music Students for first course and \$3.50 and \$4 to University students for second course.

Social Progress Club and All Star Concert Series, Adrian Scolten, Manager, 819 University Avenue; six to ten evening concerts in Madison Central High School seating 1,400, and Presbyterian Church, seating 1,100; no course ticket, \$1.00 to \$3.00 for single ticket. Attractions 1926-27: Princess Pat's Band, Albert Spalding, Reinald Werrenrath, Flonzaley Quartet, May Peterson, Rudolf Ganz, Sylvia Lent and Gilbert Ross.

Alexius Bass, Mozart Club.

MILWAUKEE—Pabst Theatre Concert Course, Marion Andrews Concert Bureau, 836 First Wisconsin National Bank Bldg.; six concerts in Pabst Theatre seating 1,700; \$6 to \$17 for course and from \$1 to \$3.50 for single ticket.

Andrews "Pop" Course, Marion Andrews Concert Bureau; five concerts in Pabst Theatre seating 1,700; \$2 to \$10 for course and \$1 to \$3 for single ticket.

Chicago Symphony Concerts, Margaret Rice, Manager, 414 Milwaukee Street; ten concerts in Pabst Theatre seating 1,700; \$6.00 to \$25.00 for course, .75 to \$2.75 for single ticket.

Civic Concert Association, Inc., Victor L. Brown, President; six artist concerts arranged for members of the Association; \$5.00 membership dues pays for admission, no tickets sold to public. Att actions 1926-27: Beniamino Gigli, Eirem Zimbalist, Manuel and Williamson with Sophie Braslau, Opera Ensemble, including Charles Hackett, Edith Mason, Cyrena Van Gordon, and Virgilio Lazzari, Claudia Muzio, and Alexander Brailowsky.

Twilight Musicales, Margaret Rice, 414

Milwaukee St.; six Sunday afternoon concerts in Pabst Theatre seating 1,700, and in Auditorium; \$3 to \$12 for course and \$2.50 to .75 for single ticket. Attractions 1926-27: Denishawn Dancers, Marion Talley, Philadelphia Orchestra, Roland Hayes, Mme. Schumann-Heink, Chicago Civic Opera Company.

OSHKOSH—C. W. Hoyt, Oshkosh Musical Club.

RACINE—Marion Andrews Concert Bureau, 836 Wisconsin Bldg., Milwaukee; four concerts in Orpheum Theatre seating 1,240; \$3 to \$9 for course, single tickets \$1 to \$3.

M. C. Wright, Box 94.

RIPON—Famous Artists' Course, Ripon College and School of Music; Mgr., Samuel N. Pickard; five concerts in the Auditorium, seating 1,000; \$10 and \$5 (students) for course, \$3.50 to \$5 for single ticket. Attractions 1926-27: Mme. Schumann-Heink, Barrere Little Symphony Orchestra, Ruth Draper, Jose Mojica, Herbert Gould.

Edward J. Tabbert; varying number of concerts. Attractions 1926-27: Princess Pat's Band, Mme. Schumann-Heink, May Peterson, Mischa Elman String Quartet, Ukrainian National Chorus, Max Rosen, Cherniavsky Trio, Thomas Wilfred with the Clavilux, Florence Macbeth, and Mme. Johanna Gadske.

SHEBOYGAN—Music Club, Theo. Winkler; three or four concerts in High School Auditorium seating 1,600 and in Opera House seating 900; no course ticket, .75 to \$2.50 for single ticket.

SUPERIOR—Superior Musicales, Irene Curtis, President, Normal School; two concerts in Palace Theatre seating 1,000 or in Presbyterian Church seating 1,000; \$2 to \$3 for course and \$2 and \$2.50 for single ticket.

WAUSAU—Civic Music Association Concerts, Mrs. Lucius H. Wheeler, Secretary, 922 Franklin Street; four evening concerts in Auditorium, Central School seating 2,200; \$5.00 for course, no single tickets. Attractions 1926-27: Cyrena Van Gordon, Chicago Little Symphony, and Manuel and Williamson.

Wyoming

CHEYENNE—Mrs. Fred DeWitt Boice.

Canada

BRANTFORD—Oratorio Society and Brantford Symphony Orchestra, Dr. Frederick C. Thomas, The Thomas School of Music, 109 Brant Ave.; one concert annually of each organization in Brant Theatre, seating 1,000; \$1 for single ticket.

The Brantford Schubert Choir, H. K. Jordan, conductor, 20 Lincoln Ave.; concerts given in Brant Theatre seating 1,000 and in Armories seating 2,000; \$1.50 to \$1 for single ticket. Present soloists with choir.

James T. Whittaker, 12 West Street; four concerts in Brant Theatre and Armories; no course ticket, \$1.00 to \$3.00 for single ticket. Attractions 1926-27: Edward Johnson, Anna Case, and Glasgow Orpheus Choir.

Women's Musical Club, Mrs. George C. White, President, 10 Nelson St.; three artist-concerts in Collegiate Assembly Hall seating 600; .75 for non-members for single ticket to artist recital.

CALGARY—R. J. Lydiatt, Grand Theatre.
CHATHAM—George B. Cummings, 62 Wellington St.

EDMONTON—M. S. Joiner, Empire Theatre.

GUELPH—Norfolk Choir, Alorna S. Mason, director; usually one evening concert in hall seating 1,100; \$1 and up for single ticket.

Presto Music Club, Jessie Hill, Vice-President, 68 Liverpool St.; six Tuesday evening artist recitals in Collegiate Vocational Hall seating 800; \$2 for course and \$1 for single ticket.

James R. Peers, Glasgow St.

HAMILTON—Harry J. Allen, 39 E. Bourne Ave.

Arthur F. Oliver, Hamilton Conservatory of Music.

M. N. Robinson, Hamilton Spectator.

KINGSTON—Professor MacPhail, Queen's University.

LONDON—J. Parnell Morris, 445 Colbourne St.

MONTREAL—Louis H. Bourdon, 24 Lincoln Ave. Plans not given.

Evelyn Boyce, Ltd., c/o Willis & Co., 580 St. Catherine St.

J. A. Gauvin, c/o Orpheum Theatre.

Ernest Patience, 4362 St. Catherine St.

OTTAWA—Mr. A. Tremblay, 125 Os-
goode St.; varying number of concerts

given in Russell Theatre seating 1,700; from .75 to \$3 for tickets.

W. R. Delaney, 268 Sparks St.

QUEBEC—J. A. Gauvin, Auditorium Theatre Bldg.

Joseph Sirois, 19 Rue Couillard.

REGINA—J. G. Killmaster, Regina College.

TORONTO—The Mendelssohn Choir of Toronto, G. H. Parkes, 509 Confederation Life Bldg., Pres.; four concerts in Massey Music Hall seating 3,000; \$3 to \$1.50 for single ticket. Visiting attraction 1926-27: Cincinnati Symphony Orchestra.

New Symphony Orchestra of Toronto, Henry S. Saunders, Secretary; ten concerts in Massey Hall seating 3,000; \$10 for course and \$1 to .25 for single ticket.

Dr. Albert Ham, 561 Jarvis St.

I. E. Suckling, 220 Yonge St.

Dr. H. Willan, Conservatory of Music.

Norman M. Withrow, Massey Music Hall.

Trans-Canada Bookings, Ltd., 1205 Royal Bank Bldg.

VANCOUVER, B. C.—Mr. Walter F. Evans, 657 Granville St.

Mr. Donald Hyslop, 1606 Alberni St.

R. J. Lydiatt, Orpheum Theatre.

VICTORIA—George J. Dyke, 16 Boyd Apartments; four to six artist recitals in Royal Victoria Theatre seating 1,550, in Empress, Hotel Ballroom seating 550, and in Crystal Garden seating 1,000; \$1 to \$2.50 for single ticket.

Miss Louise McDowell, Music & Arts Bldg.

J. J. Moncrieff, Oratorio Society.

C. P. Walker, Walker Theatre.

WINNIPEG—George S. Matheson, Sec'y Men's Music Club, Music and Arts Bldg.; varying number of concerts given in Board of Trade Auditorium.

Nova Scotia

HALIFAX—Ladies Musical Club, Mrs. A. F. MacDonald, President, 100 Edward St.; one evening concert in School for the Blind seating 480; \$1 for ticket.

Halifax Philharmonic Society, Annual Spring Festival Concerts, Harry Dean, Director, 98 Henry Street; three concerts in Majestic Theatre; \$5.00 for course, \$1.50 and \$2.00 for single ticket.

Mrs. A. L. Melvin, Tower Rd.

MANAGERS OF ARTIST-ATTRACTIONS

The following list of the representative managements of artist-attractions includes individuals and organizations who are representing many artist-attractions and few. In this list are managements of different types: those who do strictly a concert artist-attraction business; those who act as representatives for one artist or two, or one or two organizations; and agents for opera artists, and for artists appearing in motion picture theatres. After each management there is an indication of the branch of activity in which that management is chiefly concerned. In the case of managements which in addition to their booking of concert artist-attractions also manage recitals, concerts, or dance programs in their own cities, there is appended after the word "concert" the phrase "and local concerts." This should be understood clearly as indicating that such managements are not local managers, in the strict sense of the term; they act, in this connection, as managers of affairs as above explained in the cities of New York, Chicago, and Boston, and on occasion Philadelphia.

Associated Artists, Park Avenue Hotel, New York (Concert).

Henry J. Anderson, Suite 259A, 100 William Street, New York City (Concert).

Walter Anderson, Inc., 5 Columbus Circle, New York City (Concert).

Antonio Bagarozy, Aeolian Hall, 33 West 42nd Street, New York City (Opera Agent).

Art Concert Service Inc., Suite 617, Steinway Hall, New York City (Concert, and local concerts).

Baldini and Tremaine, Steinway Bldg., New York City (Concert, and local concerts).

Catherine A. Bamman, 53 West 39th Street, New York City (Concert).

Beckhard & Macfarlane, Fisk Bldg., New York City (Concert, and local concerts).

Mrs. A. K. Bendix, 701 Seventh Ave., New York City (Motion Picture Music).

Block and Endicoff, 33 West 42nd Street, New York City (Concert, and local concerts).

Bogue-Laberge Concert Management, 130 West 42nd Street, New York City (Concert).

W. A. Brennan, Symphony Hall, Boston, Mass. (Concert, and local concerts).

Management Ernest Briggs, Inc., 1000 Broadway, New York City (Concert).

Loudon Charlton, Carnegie Hall, New York City (Concert, and local concerts).

Civic Concert Service, Inc., 58 East Congress Street, Chicago, Ill. (Courses of Concerts).

The Concert Guild, William Gassner, Steinway Hall, 109 West 57th Street, New York City (Concert, and local concerts).

Richard Copley, 10 East 43rd Street, New York City (Concert, and local concerts).

Clarence E. Cramer, 1103 Auditorium Bldg., Chicago (Concert).

Harry & Arthur Culbertson, Aeolian Hall, New York; 4832 Dorchester avenue, Chicago (Concert, and local concerts).

Henry H. Dagand, 225 West End Ave., New York City (Opera agent, motion picture music).

Grace de Bruyn, 697 West End Avenue, New York City (Concert).

Georges De Lisle, 321 Broadway, New York City (Concert).

George Engles, Steinway Bldg., New York City (Concert, and local concerts).

Evans & Salter, 527 Fifth Avenue, New York City (Concert, and local concerts).

C. J. Foley, 230 Boylston Street, Boston; 17 East 42nd Street, New York City (Concert).

Calvin Franklin, 280 Madison Avenue New York City (Concert).

Annie Friedberg, Fisk Building, New York City (Concert, and local concerts).

Gainsborough Musical Bureau, 527 Fifth Avenue, New York City (Concert).

Fortune Gallo, Aeolian Hall, New York City (Opera).

Marie Gouled, 25 West 42nd Street, New York City (Concert, and local concerts).

Haensel & Jones, Steinway Bldg., New York City (Concert, and local concerts).

Kathryn O'G. Hammer, 808 Harrison Bldg., Philadelphia (Concert).

M. H. Hanson, 437 Fifth Avenue, New York City (Concert, and local concerts).

Ernest Henkel, 1451 Broadway, New York City (Concert).

William Wade Hinshaw, 1 West 51st Street, New York City (Opera).

International Lyric Bureau, 1452 Broadway (Opera, Concert).

R. E. Johnston 1451 Broadway New York City (Concert, and local concerts).

Concert Management Arthur Judson, Steinway Bldg., New York City; Packard Bldg., Philadelphia, Pa. (Concert, and local concerts).

Frank T. Kintzing, 1620 Steinway Bldg., New York City (Opera, Concert).

E. A. Lake, Room 1107, 101 Park Ave., New York City (Concert).

Lyons International Concert Mgt., 5 Columbus Circle, New York City (Concert).

S. E. Macmillen, Steinway Bldg., New York City (Concert).

Concert Mgt. Daniel Mayer, Inc., Steinway Bldg., New York City (Concert, and local concerts).

D. F. McSweeney, 565 Fifth Avenue, New York City (Concert, and local concerts).

Metropolitan Musical Bureau, Aeolian Hall, New York City (Concert, and local concerts).

National Music League, Steinway Hall, New York City (local concerts).

Pond Concert Bureau, 25 W. 43rd St New York.

Aaron Richmond, Pierce Bldg., Boston, Mass.

Alex. Russell, Wanamaker Auditorium, New York City (Wanamaker programs and tours of organists).

Antonia Sawyer, Inc., Aeolian Hall, New York City, and White Plains, N. Y. (Concert, and local concerts).

Hubert Schmit, Congress Hotel, Chicago, Ill. (Concert).

Sherman K. Smith, 1540 Broadway, New York City (Concert).

Arthur Spizzi, 1482 Broadway, New York City (Opera agent, motion picture music).

Standard Booking Office, 17 East 42nd Street, New York City (Concert).

State Concert Bureau, Chickering Hall, New York City (Concert, and local concerts).

H. Godfrey Turner, 1400 Broadway, New York City (Concert, and local concerts).

Universal Artists, Inc., Mgr. Dir., S. Hurok, 1440 Broadway, New York (Concert).

Charles L. Wagner, 511 Fifth Avenue, New York City (Concert, and local concerts).

Wetterlow Musical Bureau, Inc., 30 Huntington Avenue, Boston (Concert, and local concerts).


Colton White, 1425 Broadway, New York (Concert).

Jean Wiswell, Fisk Bldg., New York City (Concert, and local concerts).

Wolfsohn Musical Bureau, Inc., Fisk Bldg., New York City (Concert, and local concerts).

ANNOUNCEMENTS

THE AEOLIAN COMPANY

HE AEOLIAN COMPANY has been for years associated in the public mind with pre-eminence in the manufacture of musical instruments. From a modest beginning dating in 1885, when known as The Mechanical Organette Company, it manufactured a small hand organ called the "organette" which played records made on perforated paper rolls, it has progressed and branched out on such a large scale that today, its various products are recognized and accepted as the standard in every country. Its foreign branches are located in the leading cities of Europe—in London, Paris, Madrid, and in the four Australian business centers, Sydney, Melbourne, Brisbane and Adelaide—thereby establishing active Aeolian connections that reach around the world.

Perhaps one of the most compelling artistic of all music instruments of the age is the Duo-Art Reproducing Piano. Without doubt, it is the best known of Aeolian products. The Duo-Art, with its remarkable reproducing features, is a development of the Pianola, and the highest expression of the pianoforte. A far cry indeed, from the humble little roll-playing "organette" of 1885!

This great instrument has appeared as "soloist" with the leading symphony orchestras of this country and Europe and has amazed the most eminent critics of the entire music world. Another of the Aeolian Company's products, its Pipe Organ, has been, for many years, an artistic feature in many of the most prominent and impressive homes in this country.

The pianofortes manufactured by this world-famed organization—the Steck, Stroud, Wheelock and the famous Weber—are well known to the public, for they have stood the test of time and usage, and are recognized and accepted as embodying the best features of the modern piano, and still retain the noteworthy qualities which distinguished them years ago.

Special mention must also be made of the Steinway-Aeolian alliance, by which the Duo-Art was incorporated in the Steinway piano, and The Aeolian Company was given the selling rights for this instrument throughout the world.

Aeolian achievement, however, no longer restricts itself to the manufacture of music instruments. Not content with the highest possible honors, which have been bestowed upon it, it is continually seeking new fields to conquer. Today it is no longer solely a manufacturer of music instruments, but a Music Institution in the fullest sense of the word—an Institution which seeks to spread the gospel of Music, wherever and whenever it is possible. Silently, unobtrusively, it has for the past year or more turned its attention toward the promoting of a higher understanding and appreciation of music in our public schools and in all the leading Colleges and Universities. This movement is not restricted merely to this country, but is being also promoted in England, France and other leading European countries.

Under the leadership of Franklin Dunham, Educational Director of The Aeolian Company, this movement has developed on such a large scale that it is almost impossible to measure the full value of its far-reaching results. Suffice to say that the leading musical educators of this country, realizing the constructive value of this work, are giving their full co-operation and support to it.

THE AEOLIAN COMPANY

AEOLIAN HALL New York

The Educational Department of The Aeolian Company takes pleasure in announcing that the following have associated themselves with the educational projects of the Company, through the instrumentality of the Duo-Art Reproducing Piano



HONORARY COMMITTEE

David Stanley Smith, *Professor of Music,*
Yale University

Charles H. Mills, *Dean, School of Music*
University of Wisconsin

Wallace Goodrich, *Dean*
New England Conservatory of Music

Earl V. Moore, *Director,*
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Mich.

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Boston Symphony Orchestra

Albert Hertz, *Conductor*
San Francisco Symphony Orchestra

Albert Stoessel, *Professor of Music*
New York University

Howard Hanson, *Director*
Eastman School of Music

Rudolph Ganz, *Conductor*
St. Louis Symphony Orchestra

James T. Quarles, *Dean, School of Music*
University of Missouri

Walter Damrosch, *Conductor*
New York Symphony Orchestra

Walter R. Spalding, *Dean*
Division of Music, Harvard University

Leon Maxwell, *Dean*
Newcomb Conservatory, New Orleans

Edward Dickinson, *Emeritus Professor of*
Music, Oberlin College

J. Lawrence Erb, *Director of Music*
Connecticut College for Women

Walter Henry Rothwell, *Conductor*
Los Angeles Symphony Orchestra

Willem Mengelberg, *Conductor*
Philharmonic Orchestra

Nicolai Sokoloff, *Conductor*
Cleveland Symphony Orchestra

Henri Verbrughe, *Conductor*
Minneapolis Symphony Orchestra

ADVISORY COMMITTEE to the Department

Prof. Chas. H. Farnsworth, *Chairman, Teachers College,*
Columbia University

Paul Weaver, *Professor of Music*
University of North Carolina

George Oscar Bowen, *Director of Music*
University of Michigan

George H. Gartlan, *Director of Music*
New York City Schools

John W. Beattie, *Director of Music*
Northwestern University

Osbourne McConathy, *Director of Music*
Coombs Conservatory, Philadelphia

William Breach, *Director of Music, Winston-Salem, N. C.*

Glenn Woods, *Director of Music, Oakland, Calif.*

Ralph Baldwin, *Director of Music*
Hartford (Conn.), Public Schools

Clarence G. Hamilton, *Professor of Music, Wellesley College*

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Columbia University

Edith M. Rhett, *Educational Director*
Detroit Symphony Orchestra

Margaret Lowry, *Educational Director*
Kansas City Symphony Orchestra

Louis Mohler, *Professor of Music, Teachers College,*
Columbia University

Agnes Moore Fryberger, *St. Louis Symphony Orchestra*

Laura Bryant, *Ithaca Public Schools*

Alice Keith, *Supervisor Music Appreciation, Cleveland, Ohio*

Jay Fay, *Director of Music, Louisville, Ky.*

Franklin Dunham (*Ex-Officio*)



THE AMPICO



It is now generally agreed that in teaching either the performance or the appreciation of music it is essential that the student should hear as much good music as possible, worthily presented. Until the coming of the re-enacting piano, music educators had been forced to rely upon their own virtuosity to supply their pupils with examples of the world's musical literature. The repertoire of even the teacher who was himself a concert pianist was unduly taxed, for not only was the pedagogue anxious to play those pieces which his pupils were themselves learning to play, but he was also desirous of cultivating the students' taste and cultural background by acquainting them both with the literature of the piano and with orchestral music. Even though the average student might never aspire to the summits of Chopin or Liszt, he should hear such music often. It was not to be expected that the teacher, with his entire time devoted to instructing pupils, could command the extensive repertoire he desired his pupils to hear.

The Ampico has brought to teachers the services of the world's greatest pianists, who stand ready, at a moment's notice, to play whatever type of music may be desired. Rosenthal, Brailowsky, Schnabel, Dohnányi, Rachmaninoff, Levitzki, Lhevinne and a host of other giants of the keyboard will play for the student either a piece he is studying himself, or a great concerto or other virtuoso work to which he may some day aspire.

The Ampico has been termed the greatest gift of science to art. The teacher's share in this gift is of inestimable value.

The Ampico adapts itself to use in the classroom of all types of educational institutions, Public Schools, Universities, Music Conservatories, etc.

The Ampico has proved its value by providing examples of all types of music in interpretations of the greatest living masters of the pianoforte. The catalogue of recordings is especially rich in composer-played interpretations. The Ampico is especially valuable to the university located in a small city which has never before been able to command the necessary mediums for adequate laboratory work in music courses. Through the Ampico the students who are specializing in music may absorb daily the playing of the world's master pianists. The pupils will find their own efforts stimulated and their ultimate goal of perfection will be constantly before them.

The Ampico on the Concert Stage

Quite aside from its educational value, the Ampico has been found a real asset to musical programs of all kinds. A number of the great symphony orchestras have used the Ampico as soloist in a piano concerto in place of human artists, and in many clubs the Ampico is regularly featured in important musical programs.

As an accompanist the Ampico is unrivalled. Many singers and instrumentalists have openly expressed a preference for its unfailingly accurate accompaniments, particularly when they are played by such authoritative artists as Richard Strauss (for his own songs), Richard Hageman, Carl Lamson (Kreisler's accompanist), Homer Samuels (accompanist to Mme. Galli-Curci), Walter Golde, and others. An entire recital can be given with no other accompanist

THE AMPICO

than the Ampico, and this has actually been done many times. Among the soloists who have appeared in public with the Ampico as accompanist are Rosa Ponselle, Sophie Braslau, Orville Harrold, Rafaelo Diaz, Anna Fitziu, Marguerite Namara, Marie Sundelius, Elinor Whittemore, and Arcadie Birkenholz.

Maria Jeritza, Alma Gluck, Tito Schipa, Mischa Elman and other great artists use the Ampico constantly in their homes.

Pianists recording for the Ampico have frequently alternated with their records in the course of a recital, and in some cases the Ampico has repeated a number in the manner of an encore. The effect of such performances is both novel and instructive. Even with such masters as Godowsky, Levitzki, Dohnányi, Ornstein, Rubinstein and Moiseiwitsch, the audience was unable to detect any difference between the actual and the recorded playing.

For illustrating talks on music, the Ampico has a unique value, and it has been used extensively for this purpose by Dr. Sigmund Spaeth, John Tasker Howard, Geoffrey O'Hara. These entertaining speakers can be engaged through the Ampico Educational Department, 437 Fifth Avenue, New York, and in many cases programs have been arranged to raise the necessary funds for the purchase of an Ampico by a school or college. For such programs prominent artists are also available, and in many cases it has been found attractive to have a talk on music with assisting soloists. Music clubs and other organizations have frequently secured the use of the Ampico for their programs, and in many club-houses these instruments are permanently installed for recreation as well as education.

Phillip Gordon, Stuart Ross, Jacques Jolas, Frederic Dixon and Maurice Dumesnil, pianists, as well as Ruth Lloyd Kinney, contralto, are almost constantly on tour in all parts of the country, and their programs are regularly given with the assistance of the Ampico. It is now generally agreed that in this unique instrument the ideal combination of the educational and the recreational has been found.



BALDWIN PIANO COMPANY



WE MUST GO BACK very far to trace the beginnings of the Baldwin pianoforte. Those were times—in 1862—when methods of construction had not reached the advanced period of today; when acoustics as applied to that type of music instrument were still matters for discussion among acknowledged scientists. Vastly superior though the pianoforte was to the one known a quarter of a century before, improvements to come were apparent to experts.

Modest indeed was the first factory wherein Baldwin pianofortes were produced. Situated at the entrance of Eden Park in Cincinnati, the men whose dream it was to build for the future toiled there . . . and from that place came forth instruments carrying a name which was destined to become known the world over, in all countries wherein music was recognized as a fine art. With each passing decade Baldwin endeavors revealed a growth, a growth twofold in character. For as the quality of these instruments was enhanced so was the demand for them increased.

Generally, be it known, makers of music instruments are first of all manufacturers, and after that distributors or merchandisers of their product. The members of the House of Baldwin had had long experience in the selling of pianofortes (as dealers and jobbers) before they decided to enter upon the actual producing of such instruments. Under their eyes, and with their ears alert to catch the sounds, had there passed the various makes of pianofortes. They had gathered—these members of the House of Baldwin—the opinions, as to tonal and other qualities, of celebrated musicians, of pianistic virtuosi, even of amateurs; and these opinions, set down and compared with their own expert knowledge born of lengthy observations and investigation, led to certain definite conclusions with respect to pianoforte manufacture.

Baldwin pianofortes of today are the result. They represent development due to scientific research in the fields of physics and acoustics and mechanics; of the use of woods and metals and wires and felt . . . and their coördination into a sympathetic whole. There was no instantaneous accomplishment of what was sought artistically. Such matters come slowly, through painstaking and detailed effort on the part of those skilled in their tasks. So did Baldwin pianofortes grow in sonority of tone, in evenness of scale, in responsiveness to the demands of the player, and in durability.

The purpose back of their makers was to progress; and it exists today, just as it will exist tomorrow . . . for perfection is ever just one step ahead. But in so far as constructive effort permits Baldwin will carry forward. Recognition and rewards are a stimulus to that; to strive constantly to surpass what has gone before. It was so in 1900, when in competition with other artistic pianofortes, there was bestowed upon Baldwin the Grand Prix at the Exposition Universelle Internationale, at Paris, by the twenty jurors constituting the board of award. An additional honor was likewise bestowed upon Baldwin by the French Government—the Cross of the Legion of Honor.

Four years later, at the World's Fair in St. Louis, U. S. A., the International Jury awarded to Baldwin the Grand Prize. And again—in 1914—at the Exposition held in London, Baldwin received a similar award over its competitors. In 1923, in Rome, Baldwin was awarded the Papal Medal, and the

BALDWIN PIANO COMPANY

Baldwin Piano Company received the appointment of "Purveyors to the Holy See."

Added to these honors came others: recognition by great musicians—interpretative and creative artists—who felt that in Baldwin concert grands they were enabled to find what they artistically sought. Vladimir de Pachmann and Wilhelm Bachaus, among the foremost of living pianists; Alfred Casella, the eminent Italian pianist and composer; Mme. Maria Carreras, Leff Pouishnoff, and Edouard Risler . . . the latter the distinguished French pianist and Beethoven specialist; Leonid Kreutzer, who is making his first tour of America this season; Nadia Boulanger, eminent French pianist and organist; Walter Gieseking, declared by Eugen d'Albert to be "the first pianistic genius of the Twentieth Century."

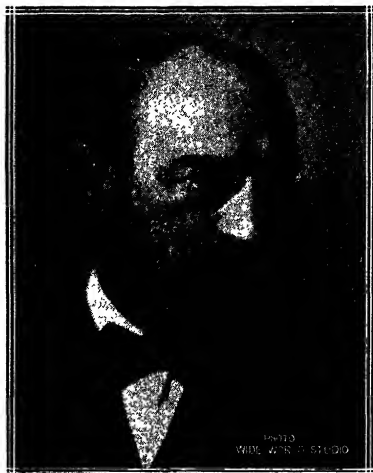
And Bela Bartok, probably the foremost living Hungarian composer; Edgar Varese, the French composer and head of the International Composers' Guild of New York; Frank La Forge, preëminent as coach and accompanist; Arthur Friedheim, Magdeleine Brard, Tina Filiponi, Dorsey Whittington, Faye Ferguson, Frederick Tillotson, Richard Singer, Heinrich Gebhard, Alfredo Oswald, Austin Conradi, Dwight Anderson, and Corneille Overstreet . . . concert pianists, these last, some of them internationally celebrated.

Singers, too—and no less noteworthy a violiniste than Erika Morini—have designated Baldwin as their choice. Feodor Chaliapin and Mme. Marcella Sembrich use Baldwins; so do Lucrezia Bori, the Metropolitan Opera Company soprano prima donna; Lucien Muratore, the great French tenor; Edward Johnson, leading tenor at the Metropolitan; Rosa Raisa, the dramatic soprano star of the Chicago Civic Opera Company; Giacomo Rimini, a leading baritone of that organization; Florence Easton, who sings leading soprano roles at the New York Metropolitan; Renato Zanelli, the Chilean singing artist; Cecil Fanning, American concert baritone, and the "Incomparable" Anna Pavlova. And in the operatic world Baldwin holds an eminent position, being the official piano for the artists of the Chicago Civic Opera, the San Carlo Opera and the Philadelphia Civic Opera.

The development of the Baldwin Piano has gone hand-in-hand with growth of the House of Baldwin, recognized as one of the largest and most exacting makers of pianos in the world with representatives in every city of importance at home and abroad. Assets of over fourteen million dollars invested in the business indicate in no small manner the financial and artistic leadership that has been achieved.

Thus is Baldwin accepted and used; and in the home, too, by music lovers. There will be found Baldwins to fit the visual as well as aural needs . . . with cases of every requisite period and design, and in woods to conform to whatever decorative scheme may be desired.

GEORGES BARRERE



AS A FLUTE VIRTUOSO Georges Barrere had won his unique place even before Walter Damrosch, in 1905, invited the gifted young Frenchman to become first flutist of the New York Symphony Orchestra. Since graduating from the Paris Conservatoire, ten years earlier, with the first prize carefully tucked under his arm, Mr. Barrere had concertized extensively throughout Europe. He had even been made an officer of the French Academy (in 1903) for his "distinct contribution to musical culture" in organizing his chamber ensemble of wood-wind instruments known as the *Societe Moderne d'Instruments a Vent*—an ensemble which the French Government has since subsidized.

For twenty-one consecutive seasons the flute of Mr. Barrere has lent its colorful tone to the New York Symphony Orchestra's ensemble. Many lines of critical commendation has its solo passages won—though notable success as a flute virtuoso marks but one chapter in this busy career.

In 1910 chamber music was beginning to win its place in the music life of this country, and Mr. Barrere decided to organize an ensemble similar to the one which he had founded in Paris. The Barrere Ensemble, with its novel combination of flute, oboe, clarinet, bassoon, and horn, was received with a cordial welcome by American audiences. Then, four years later, for a Red Cross benefit concert, trumpet, tympani, and a string choir were added to the ensemble—and the first Little Symphony came into being. The immediate success of this miniature orchestra marks the beginning of what has since become a permanent institution in American music.

More than sixty concerts were given by the Barrere Little Symphony during its spring tour in 1926. Including the radio concerts, broadcast by WEAF, and the series of Sunday night concerts which this orchestra gave at the Henry Miller Theatre, in New York, more than two hundred concerts were given during the season of 1925-26.

Quite as distinguishing as his interpretative endeavors is Mr. Barrere's success as a teacher. Ever since he arrived in this country in 1905 he has taught at the New York Institute of Musical Art. Today Barrere pupils are found in practically every symphony orchestra in the United States—and in many abroad.

Mr. Barrere was born in Bordeaux, France. The gift of a toy whistle seems to have destined his career, for when he joined a military class he was made sergeant in the fifte corps. His teacher, a pupil of the Paris Conservatoire, induced the lad to take up the study of flute seriously. At that conservatoire he studied with Henri Altes and Paul Taffanel, also with Raoul Pugno and Xavier Leroux. He graduated with first prize at the age of nineteen.

Mr. Barrere is in process of becoming an American citizen. The tours of his Little Symphony are booked by George Engles, New York.

HAROLD BAUER

STRANGE, yet often wise, are the workings of Fate. In the case of Harold Bauer it turned a violin virtuoso into a great pianist—for it was the stringed instrument that lured his childhood fancy.

Music's atmosphere pervaded the London home of his birth. His father was an amateur violinist, his mother a gifted pianiste. At the age of nine Harold Bauer was an advanced violin pupil of Adolph Pollitzer, a fellow student of Leopold Auer. Within a year he began a series of tours through England as a violin prodigy, later appearing frequently in London both as soloist and as a string quartet player.

Mr. Bauer was already a young man when he met Paderewski through a Glasgow piano teacher, a mutual friend. The Polish pianist, learning that the young violinist had some keyboard ability, invited him to assist him in preparing piano concertos by playing the orchestral accompaniments on a second instrument. So interested did Paderewski become that he advised and instructed.

Fate now employed financial stress, and an opportunity to accompany a soprano on a concert tour through Russia Mr. Bauer eagerly grasped. Through force of circumstances the violinist became an accomplished pianist, and when he was invited to appear at an informal affair in London, November 2, 1892, he chose to play the latter instrument. That event proved such a success that the future course of the Bauer career was decided. Piano study was thereupon pursued intensively and on November 16, 1895, came the Bauer official début in Berlin, playing with the Philharmonic Orchestra a Beethoven and a Saint-Saens concerto and the Liszt Hungarian Fantasy.

Paris first heard him January 21 of the following year, and by the time he gave his first public piano recital in London, May 15, 1901, his rank as a virtuoso had become firmly established. His first appearance in the United States took place the previous year (November 30) in Boston at a Boston Symphony Orchestra concert. Every second season until his world tour in 1914 found Mr. Bauer busily engaged in this country, and every season since.

As the reviewer of the New York Evening Post has observed, "this remarkable artist holds a unique place among pianists of the day." The late Henry T. Finck was moved to call his playing "The absolute perfection of interpretation." "When one wants an example of perfect piano playing, Mr. Bauer is the person to give it," declares the Chicago Tribune's reviewer.

Notable among Mr. Bauer's many and varied services to musical art, aside from his activities as an interpretative artist, was his organization (with the aid of several colleagues) of the Beethoven Association in New York—of which he has been elected president, continuously since its founding in 1918.

Mr. Bauer's appearances are managed by the Metropolitan Musical Bureau, New York. He plays the Mason and Hamlin Piano, and makes Victor records and Duo-Art rolls.



MRS. A. K. BENDIX



PIONEERING, as any pioneer will admit, has its fascinating side. Obstacles mean little to one who has the vision of some distinctive achievement. For without them there would be no goal worth the striving, no satisfaction gained in easily won rewards.

The gradual elevation of standards in the performance of music in representative motion-picture theatres of the United States has at length aroused among the discerning a consciousness of a great work done. From modest beginnings there has ensued, little by little, a growth productive of benefits to innumerable people. To-day, as a consequence, the motion-picture theatre is conceded to be a factor in the spreading of good music; a force that is sowing culture along with the pleasure it creates, and, finally, supplying openings in a new field to professional musicians.

Pioneering in this sphere, and when there seemed little to offer encouragement, came a woman (back in 1914), who visualized the ultimate goal. She is Mrs. A. K. Bendix; a personality now in her chosen career and an authority as well. Virtually the first to perceive and to seize the advantages offered, she started modestly. But she saw with an accurate eye into the future, which is this: that, however unostentatiously might be the beginning, the end must bring forward tried and proven artists—finally great artists of recognized position—to serve the vast public which goes regularly each day into the pretentious auditoriums where the finest pictures are shown.

Getting started was not easy. Nothing worth achieving ever is easy to set in motion. And if Mrs. Bendix appreciated elements which might contribute in an added degree to the entertainment of the masses it was at first no simple task to convince the theatre managers—unacquainted as they were with the appeal of good music, capably interpreted.

But persistence, coupled to almost unerring selection of the men and women adjudged as able to satisfy audiences unaccustomed to listening to fine music, won the day. Mrs. Bendix's clientele grew; and with it came a confidence in her artist recommendations which finally established her word as one to accept.

One year followed another. The Mrs. A. K. Bendix Music Bureau expanded. So did its list of singers and instrumentalists and music directors until at length the majority elect of all the artists available was arrayed under Mrs. Bendix's banner.

Today her bookings total an amazing figure each year. The theatre managements she serves range from New York's Super Motion Pictures Theatres up into Canada and into the deep west. She has one policy—and one alone—which is carried out in her New York offices at 701 Seventh Avenue: All her clients, artists no less than theatre managers, must be given complete satisfaction.

FRANCES BERKOVA

SO HIGH is the artistic average of the countless debutant violinists who invade New York's concert halls each season that metropolitan reviewers have come to employ unusually exacting standards in judging the new-comer violinist. In these circumstances it is especially significant to be declared "the most promising violinist of a decade." Thus did the Herald Tribune's reviewer write of Frances Berkova, when this young artiste (Russian by parentage) played for the first time in New York on November 24, 1926. Prompt were American experts in their confirmation of the appraisal of European authorities—for already Miss Berkova had definitely established in other lands her place among "the best violinists of the present time." Germany, Holland, England, Italy, and Czechoslovakia know and esteem her.



Miss Berkova commenced her violin studies in Los Angeles, where she has lived since a child. From the beginning it was apparent that hers was an exceptional talent and in a comparatively short time she had progressed to the point where her gifts warranted master guidance. Leopold Auer heard her and immediately accepted her into his studio. After three years with that veteran teacher came three more years with Carl Flesch in Europe.

It was in 1923 that Miss Berkova stepped before her first public audience—with the Berlin Philharmonic Orchestra to play the Mendelssohn Concerto. At once her "splendid schooling" and "wholesome music talent" were declared to be of the virtuoso order. She "surprised" the Berlin Tageblatt's reviewer "by her large tone and impulsive penetration." In Leipzig she was hailed "a rare phenomenon for her age." "There seems nothing she cannot do, and do easily, with her fiddle": that opinion, expressed by the music writer of the London Era, is typical of the many that could be quoted from representative European reviewers.

And, now in this country, too, the art of this gifted young violiniste has won its high esteem. It was her "genuine musical instincts in expressing emotion" quite as much as her "big, rich tone of cello quality" that called forth the commendation of the New York Sun's expert. "There was no mistaking the gifts" of this "uncommon talent" asserted the Evening Telegram's writer. The New York American found "compelling eloquence" in her playing, "brilliance and artistry."

Such opinions are finding confirmation in other American cities, for Miss Berkova's first season before the public finds her filling a series of engagements which have been booked for her by Concert Management Arthur Judson, New York and Philadelphia.

ARCADIE BIRKENHOLZ



IT was Leopold Auer who called Arcadie Birkenholz "one of the most gifted violinists of the younger generation," and he is increasingly proving himself an artist worthy of that praise.

Mr. Birkenholz is an American and a New Yorker. Yet he possesses a Continental background. He is a member of the family which for two hundred years figured in the court life of Galicia and was sponsored by the famous old Austrian House of Potocki.

He was a lad of six when he began to study the violin. Not many years passed before his marked musical talents were acknowledged. So he was placed for five years under the guidance of Leopold Lichtenberg, pupil of Wieniawski, and completed his studies under Auer.

After many recitals in and around New York, Mr. Birkenholz gave his début performance last March at Town Hall, which commanded much favorable press notice. The Sun chronicler felt that "he played with evidence of good musical schooling. His technique was commendable and his intonation admirable." The critic of the New York Times wrote: "He drew a clear sweet tone from the strings." The writer in the Herald Tribune observes that "there was much genuine applause after each number and an unusually large audience seemed conspicuously cordial." Mr. Birkenholz will give his next New York recital at Town Hall on November 26th.

He has appeared three times with the American Orchestral Society under Chalmers Clifton and last summer played with the Rochester Philharmonic Orchestra under Guy Fraser Harrison, after which Harvey B. Gaul said in the Pittsburgh Sunday Post of August 1st, 1926: "He is rich in tone and wonderfully pliant in bowing. He phrases in a felicitous fashion and he has an admirable conception of the composition." His radio concerts have also been commended, as in an excerpt from The Musical Digest which says: "Radio, like fishing, is a fascinating sport . . . pleasure comes just as unexpectedly in radio as disappointments. Surprisingly good things are often heard in the least expected hours. WEAf staged one of these surprises a week ago last Sunday. Just before the Capitol Hour came a program of orchestra music with violin solos by Arcadie Birkenholz that would have gratified any ticket buyer. (The soloist played the first movement of the Tschaikowsky concerto and a group of numbers with dash and artistic finesse)."

Mr. Birkenholz uses the Knabe piano for his concerts, and makes Edison records. A number of Ampico accompaniment recordings have been made for him by Mortimer Browning. Art Concert Service, Inc., manages his local concerts.

ARTUR BODANZKY

THREE PATHS lay before Artur Bodanzky when he graduated from the Conservatory of his native Vienna. It was by exploring all three that he finally discovered the one which has led to distinguishing achievement.

Previous to his appointment as assistant conductor of the Vienna Karl Theatre, in 1900, the aspiring young musician had sought fame as a composer—he had written several sonatas, a high mass, numerous songs and works for violin, and even an opera was begun. There were violinistic ambitions, too, which consumed themselves playing in the Vienna Imperial Opera. Once embarked upon his conductorial career progress was rapid, for from the beginning of his two years at the Karl Theatre it was apparent that he was especially gifted for this profession. Then came an invitation to conduct in Russia's capital.

In 1903, Gustav Mahler, who had always shown his admiration and affection for the slender, alert Viennese, invited him to become his assistant at the Vienna Hofoper. Profitable, indeed, were the two years spent under that master, and with that expert schooling of natural gifts young Bodanzky's name began acquiring a prestige of its own. It was Mahler's assistant that Frau Johann Strauss chose to conduct the Paris première of her husband's *Die Fledermaus*, and during that Parisian visit came the conductor's first notable success. After that important appointments followed in steady sequence. He became conductor of the Theatre an der Wien, of the Royal Opera in Prague and of that city's Philharmonic Concerts, music director of the Grand-Ducal Theatre in Mannheim, also of the Mannheim Philharmonic and Oratorio Societies. Soon Berlin, London, Milan, Rome, Moscow, Brussels, Cologne, Munich and other important opera centers came to know the gifted leader. It was especially as a conductor of the Wagner operas that Mr. Bodanzky acquired renown, and when *Parsifal* had its first performance in London, in 1914, he was invited to preside.

It was in that same year that Cleofonte Campanini invited him to become a conductor of the Chicago Civic Opera Company. But the war intervened, and the suspension for one year of the Chicago company's operations left Bodanzky free.

A contract was then offered the maestro by Giulio Gatti-Casazza, and in 1915 Mr. Bodanzky commenced his continuous association with the Metropolitan Opera Company in New York. His achievements there are too numerous to detail in the space here available. Suffice it to state that his authoritative-ness has made him a conspicuous figure, and that he is recognized—as first conductor of all the German repertoire—as one of the foremost figures of his profession. As conductor of the Society of the Friends of Music in New York he has also won the esteem of the discerning.



RICHARD BONELLI



NO DOUBT for the average young American, there could be only one answer if called upon to decide regarding the wisdom of choosing music as a profession rather than engineering, and especially so if the young man possessed a decided interest in, and liking for, the latter. But not so with Richard Bonelli. Brought up in a musical atmosphere, he found the solution anything but easy. Following a pronounced leaning toward scientific work, he had entered Syracuse University to become a mechanical engineer. But his voice attracted the attention of musical friends who advised him to consider singing as a profession. After much thought, he decided to take the plunge into what then seemed to be the more risky profession.

He began preparations for his career with three years of study under Harold Butler, at Syracuse University, from whom he went to Paris for further study with Arthur Alexander and Jean deReszké. The great tenor took much interest in him, but the outbreak of the war prevented more than a bare beginning under his tutelage.

Returning to America, Mr. Bonelli made his début as Valentine in Faust at the Brooklyn Academy of Music, in 1915. Then followed further vocal study with Alexander and extensive work on operatic repertoire under Cesare Sodero, Pasternack, and Deller. In the meantime, he was singing with various opera companies here and in Cuba, and, following more vocal work with William Vilonat of New York, with such success that he decided to attempt the European career which the war had previously prevented.

So, with an American experience of well over two hundred performances to his credit, his start in Europe was made easily. His début in Italy, at Modena, was immediately followed by a contract for the winter season at Monte Carlo. Following his creation of the protagonist part opposite the Marguerite of his wife, Pauline Cornély, in what was asserted to be the first performance of Robert Schumann's Faust, he was hailed as an artist of the first rank. He then accepted a contract at Milan's La Scala, but severe illness prevented his singing there. Following a long convalescence, he toured Germany for three months and then appeared during the gala season in Paris at the Gaité-Lyrique Theatre.

Last season he had thirty performances with the Chicago Civic Opera, which is conceded to be an unusual showing for a young artist's first year with a major opera company. He is now entering his second season with that organization and is to have several new rôles. He has also sung nine performances this season as principal baritone with the Los Angeles and San Francisco Opera Companies. Mr. Bonelli will appear alone, and in joint concert this season with Pauline Cornély, under the management of Calvin M. Franklin, New York.

LUCREZIA BORI

PRE-EMINENT in the realm of operatic art, the name of Lucrezia Bori invariably becomes a topic of conversation whenever the subject of opera and sopranos is mentioned.

Miss Bori sang in public for the first time when she was only six years of age at a concert given for the benefit of the orphaned babies of Valencia soldiers and sailors who had perished in the Spanish-American war.

Her musical talents being recognized, the little Senorita Bori was sent to the Valencia Conservatory of Music a few years after, when she was eleven years old. Her preparation here was methodically thorough, for in addition to singing lessons under Pietro Varvaro, she studied piano, harmony, and music history. But three years later, seized with typhoid fever, she was forced to abandon her studies temporarily. At sixteen, however, she resumed her musical activities, continuing her studies in singing under Melchior Vidal.

Unusual progress was the reward of her efforts, for only six months later Miss Bori made her début as Micaela in *Carmen* at the Adriano Merchaolo Theatre in Rome.

Then followed appearances in some of the foremost opera houses of Italy: the Comunale of Bologna, the Comunale of Piacenza, the San Carlo of Naples, and the Pergola of Florence. It was at Milan's La Scala that Miss Bori achieved the feat of learning the rôle of Marguerite in Boito's *Mefistofele* within forty hours . . . on the insistence of Arturo Toscanini.

Thence Miss Bori came to America to make her début at the Colon in Buenos Aires, and subsequently to the Metropolitan Opera House. Her reception here as Manon in Puccini's *Manon Lescaut*, with Caruso singing *Des Grieux*, was outstanding. Ever since, save for an enforced interruption due to an operation on her throat, Miss Bori has been a distinguished member of the Metropolitan's casts. After her fall concerts, she will appear with the Metropolitan for the 1926-27 season. She has played numerous rôles, some of the outstanding ones being Micaela, Nedda, Mimi, Violette, Cio-Cio-San, Juliet, Manon Lescaut, Mélisande, and Iris.

For the past three summers she has appeared at Ravinia, the novelty of the last year being *La Vida Breve*. And in May, 1926, she sang twice at Baden-Baden. But, strange enough, never during her career has she appeared in opera in her own country—though a tempting offer was made after her success in Paris when the Metropolitan visited that city in 1913.

Miss Bori's concerts are arranged by the Wolfsohn Musical Bureau, New York. She makes records for the Victor and uses the Baldwin piano.



ALEXANDER BRACHOCKI



THE PERSONAL interest of Paderewski in a seventeen-year-old pianist is an inspiration toward a successful musical career. At least it was to Alexander Brachocki. It has been a source of much encouragement toward his success.

Mr. Brachocki was born in 1899 at Scranton, Pa. Being of Polish descent and naturally endowed with an appreciation of music, he chose music as his profession. He began his first real musical studies, under J. Alfred Pennington, at the Scranton Conservatory of Music in his home town.

But he decided to complete his studies in New York. So in 1916 he became a pupil of Sigismund Stojowski, noted pupil of Paderewski. It was during this year that Mr. Brachocki became a protégé of Paderewski.

In 1918 he began studying composition as a pupil of Percy Goetschius at the Institute of Musical Art. His work was not without satisfactory results. Only three years later he won the Isaac Newton Seligman Prize of six hundred dollars awarded at the Institute of Musical Art for excellence in original composition.

In 1921 he enrolled for the summer course of the American Conservatory at Fontainebleau. Here he studied composition under Paul-Antonin Vidal and Josef Bloch.

Mr. Brachocki, in all his undertakings, had made so favorable an impression by this time that in 1923 he was appointed assistant to Sigismund Stojowski.

At present Mr. Brachocki is engaged in teaching at the Stojowski Studios, 150 West Seventy-sixth Street, and at his own studio, 15 East Thirty-eighth Street, New York.

When Mr. Brachocki made his concert début in New York last year the New York American reviewers felt him to be "a gifted and interesting pianist who delighted a good-sized audience" and the music critic of the New York Sun agrees that his "performance was conspicuous for tonal clarity and no little intelligence. His finger technique served him well in his various selections."

In addition to his other concerts, Mr. Brachocki appeared as soloist with the New York Symphony, on which occasion he played the Paderewski Concerto. He has also appeared in joint recital with Mme. Frances Alda, and in other circumstances wherein his art was heard to advantage.

Mr. Brachocki uses the Knabe piano. He has made Ampico recordings. His concerts are under the direction of the Art Concert Service, Inc., located in Steinway Hall.

SOPHIE BRASLAU

LIFE, said Emerson, is "a train of moods, like a string of pearls, as we pass through them they prove to be many colored lenses which paint their own world, and each shows only what lies in its focus." Alfred Stevens' definition of art is so similar: "nature seen through the prism of emotion."

To the prism of Sophie Braslau's art there are many facets each revealing the "resplendent spectrum of its mood." Those whose business it is to record their impressions of things musical have seen many "rainbows" in this voice. To one it is a "cello," to another a "Rembrandt," an "organ," various flowers, a "cathedral of tone," an "orchestra," a "celestial choir," an "intelligence of distinction."

However, it is as an instrument of interpretation that this contralto's voice makes its deepest impression. Her voice, as a voice, and her technical command of it have won the praise of experts on two continents. Representative are the opinions of the deans of music critics in New York, Berlin and London:

According to W. H. Henderson (New York Sun), "The voice indeed is one of the truly great vocal instruments of our time, a magnificent low contralto, with lustrous depths of color and sensuous beauty which lend intensity to every passionate utterance. In voice and temperament she is pre-eminent."

Dr. Adolph Weissman, of the Berliner Mittag, has found this artist "an amazing creature," a "phenomenal contralto," "there are few voices like it in the world," a "genuine contralto with a seemingly unending upper range."

Ernest Newman, of the London Times, too, has expressed his admiration for this voice, "rich and powerful in its louder moments and at once beautiful and penetrating in its mezzo voice," its "great variety of style," and the singer's "sense of intellectual humor not often met with in women." . . . The late James G. Hunecker summed it all up in "a gorgeous contralto."

In the first edition of Pierre Key's Music Year Book are told the biographical details of this career—that Miss Braslau was born in New York of Russian parents, how her childhood fondness for music and its dramatic expression received sympathetic and intelligent encouragement, how her voice was not discovered until she had progressed far in her studies to become a professional pianist, of her début and success at the Metropolitan Opera, and how the demand for her recital appearances in time made it advisable for her to devote her entire time to this field of endeavor, of her success throughout this country and of her enthusiastic reception abroad.

An extended concert tour, booked for her by Concert Management Arthur Judson, New York and Philadelphia, will keep Miss Braslau in the United States the entire season of 1926-27. In recital Miss Braslau's accompaniments are played on the Knabe Piano. Her voice has been recorded on the Victor discs.



RUTH BRETON



ON TWO continents the violin playing of Ruth Breton now commands its high esteem—for the success of this artiste's first European tour, made during the summer of 1926, was no less emphatic than that of her first two seasons before the American public.

After the outstanding success which this gifted young violiniste had achieved in her native land it was not surprising that Berlin reviewers should have greeted her as "one of the most pleasing representatives of the younger generation of fiddlers," "the highly gifted artist," a "brilliant violiniste" "of extraordinary abilities." Nor that the reviewer of the *Berliner Zeitung am Mittag* should confess: "It is impossible to do anything else than sing the praise of Ruth Breton."

"Undoubtedly a violinist of exceptional gifts," wrote the music chronicler of the *London Daily Express*, "she proved abundantly that she possesses the great virtuosity which Professor Auer seems able to impart to his pupils." "In the truest sense of the word, she 'plays' upon her violin. But beyond this, she is a musician. Especially in regard to temperament she could rival any man and the intensity of her expression reaches remarkable heights," was the opinion of the *Munich Zeitung's* critic. "This time the violinist comes not from the Danube but from the Hudson," reminded the *Hamburg Anzeiger's* writer, "Miss Breton with her talents, however, can sweep all before her in every part of the globe. Musical ability is here united in true harmony with technical ability of bravura quality."

It was the Ohio River, instead of the Hudson, that Miss Breton came from for she was born in Louisville, Ky. Her father was a professional violinist and her mother played the cello. At five she had commenced the study of her father's instrument. Later came piano lessons, three years of them, but that only strengthened her affection for her first love. Miss Breton was only eleven years old when she played before her first public audience—the Saint-Saens Introduction and Rondo Capriccioso with Natiello's Band in a Louisville concert. It was not until after completing her college education that ambitions for a professional career crystalized. After a year under Franz Kneisel at the Institute of Musical Art in New York and four years with Leopold Auer came the Breton début—at Aeolian Hall, New York, October 23, 1924.

Already Pitts Sanborn's prediction that "the occasion was doubtless the prelude to many appearances in New York" has had fulfillment, and those repeated hearings have served but to confirm the original high estimates of her gifts. Solo appearances with our leading orchestras and numerous recitals in many American cities have won for her a place secure among concert violinists. For her third consecutive season Miss Breton is making an extended tour of the United States—booked by Concert Management Arthur Judson, New York and Philadelphia.

HORACE BRITT

TO BE KNOWN as a cello virtuoso whose "elegance of style is equalled only by his cultured musicianship" is the good fortune of Horace Britt.

He, too, like most instrumentalists who have attained deft technical mastery, began his music studies in early childhood—in his native Antwerp. (A Belgian by birth, Mr. Britt is an American citizen by choice.) Rapid was his progress, and while still a small boy he was sent to Paris to become a student under Jules Delsart at the National Conservatoire. There he also attended the theory classes of Albert Lavignac. At the age of fourteen he had captured the first prize in cello playing, and soon thereafter began what was to prove a distinguished concert career. Solo appearances with the Lamoureux and Colonne Orchestras brought a prompt recognition of the gifted young artist, and steadily the demand for his services increased.

Mr. Britt was already a matured and established artist when he finally came to the United States. His keen perception of music values and the finesse of his interpretative art were qualities that attracted the attention of discriminating listeners—and which have continued to win favor with an increasing number of music patrons. In his recital appearances and as soloist with the Chicago, Minneapolis, Philadelphia, San Francisco, and the State Symphony orchestras this cellist has received distinguishing comment from reviewers. "The beauty of his tone" and "the grace of his style" were responsible for the writer of the New York Herald to prophesy: "No better cello playing is likely to be heard here in many a moon." Other reviewers have found him "a musicianly and sympathetic player who understands his music thoroughly," an "impeccable" technician, and "emotionally deep."

There is always a demand for such a cellist in the representative chamber music ensembles. In this form of music art, for which he has a particular fondness, Mr. Britt has also achieved a noteworthy position. Following his association with the San Francisco Chamber Music Society, he became a member of the Letz Quartet. He has also appeared in numerous ensembles of distinguished artists before the Beethoven Association in New York and at Mrs. Elizabeth Shurtleff Coolidge's Chamber Music Festivals. When Mischa Elman organized his String Quartet, Mr. Britt was the cellist chosen, and with that ensemble he will be heard from coast to coast during the current season. Next spring Mr. Britt will make a recital tour abroad, including a solo appearance with the Barcelona Orchestra in Spain at the invitation of Pablo Casals, its conductor.

That Mr. Britt also possesses a conductorial talent will be recalled by patrons of the old Boston Opera Company's Sunday concerts. . . . Block and Endicoff, New York, manage this artist's concert tours.



THE BRUNSWICK PANATROPE



SCIENTIFIC RESEARCH has at last succeeded in perfecting a new music reproducing instrument which experts declare will be the means of revolutionizing this form of the art. It is called the Panatrope (a name which indicates that it reproduces all octaves) and is a combination of radio and the phonograph developed to the highest possible degree. This invention, which was made practicable and publicly known only a few months before the publication of this volume, was brought about by the Brunswick-Balke-Collender Company, the Radio Corporation of America, the General Electric Company, and the Westinghouse Electric Company.

The Panatrope is to be manufactured and distributed by the Brunswick-Balke-Collender Company. It is maintained that the Panatrope is manifestly superior to the phonograph with which people have long been familiar, and that it is superior as well to the radio. While it is played with a needle—ordinary phonograph discs may be used—the Panatrope has neither diaphragm nor horn. It is electrical in its nature, and in the reproducing of sound waves of every character is of infinite delicacy.

The needle which runs in the grooves of the disc (or the film, the nature of which presently will be explained) transforms the vibrations into an electrical current. This current is then stepped up by vacuum cells, as in radio, to the volume required and reproduced by a vibrating disc which takes the place of a horn.

The new method of these electrical recordings provides for a faithfulness in the reproduction of the music sounds—voice or any other instrument—to a degree hitherto unattained. Experts explain that by this method it is possible to reproduce 90 per cent of the frequencies or sound waves originally given forth by the human voice, or a pianoforte, violin or 'cello, and by any instruments in combination. Thus are reproduced the fundamentals and overtones as they never have been before. The characteristics of the sound which is transformed electrically upon a disc are accordingly preserved intact. It is veritably, when such records are played upon the Panatrope, like hearing the artist play or sing, or whatever organization of singers or instrumentalists are co-operating musically.

And in the matter of volume—which is a considerable factor with certain records—the Panatrope offers none of the limitations present in the phonograph. The Panatrope is in point of strict fact, not a phonograph . . . even though it seems to bear a resemblance to that instrument. The perfection of acoustics and sound transmission now make possible music as it is actually performed.

Thus has a new music reproducing instrument come into being. It is the Brunswick Panatrope and the Brunswick Panatrope with Radiola; made and distributed by the Brunswick-Balke-Collender Company, New York, Cincinnati, and Chicago.

MME. CHARLES CAHIER

THAT PLACE high in the esteem of connoisseurs so securely held by Mme. Charles Cahier is the reward of a faithful and intelligent pursuit of an ideal. A consistent striving for that which is highest in interpretative art has marked the course of her career ever since she stepped, vocally equipped, from the studio of Jean de Reszké to make her début as Orfeo in Gluck's opera.

"Beautiful," "rich," and "powerful" are adjectives which have been used to describe the voice of this American contralto (she was born in Nashville, Tenn.), yet it is the finesse and authority of the interpretative art that distinguished this singer—whether it be the characterization of an opera rôle, the rendition of an oratorio part, or the presentation of a song's message.

"Through the engagement of Mme. Cahier, I have obtained the artist I have been looking for for five years," said Gustav Mahler when engaging her to sing leading contralto and mezzo-soprano rôles at the Vienna Imperial Opera two years after her début. Since her five consecutive seasons there she has appeared as guest artiste in most of the leading opera houses of Europe, including the Mozart and Wagner Festivals at the Prince Regent Theatre in Munich, and at the New York Metropolitan Opera. In addition to her thirty-two leading opera rôles, Italian, French, and German (several of which she sings in all three languages), Mme. Cahier's repertoire includes the contralto and mezzo-soprano parts of all the principal oratorios and an amazing list of concert numbers, the classics, modern and folk-songs in eleven different languages.

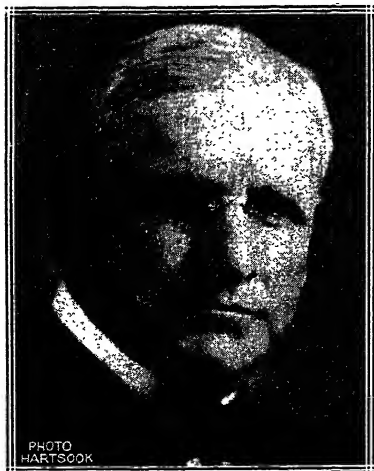
With the exception of those guest appearances at the Metropolitan Opera, this artist's activities in the United States have been devoted to concert tours of which this season's is the fifth consecutive. Spring and fall engagements abroad, each of these years, give Mme. Cahier the unique distinction of being the only American artist who has appeared in Europe twenty-two consecutive seasons.

Walter Damrosch has called her "one of the finest artistes this country has produced"; Artur Bodanzky, "one of the greatest singers of our day." "A rich and powerful voice, intelligence to capture the fervent eloquence of song, a diction of unusual clarity, phrasing that graphically exposes the musical outline, are in her artistic equipment," is the opinion of Richard Aldrich.

In the fall of 1924 Mme. Cahier was invited to become a member of the artist faculty of the Curtis Institute of Music in Philadelphia. Her teaching there in no way interferes with her concert engagements, which are booked by Management of Mme. Charles Cahier, 132 West Fifty-eighth Street, New York. Her summer address is Helgerum Chateau, Skafet, Sweden. Her recital accompaniments are played on the Steinway Piano.



CALIFORNIA OPERA COMPANIES



Robert I. Bentley

THE San Francisco Opera Company is slightly older than its confrere, the Los Angeles. Prior to the contract entered into in the Spring of 1926, which became effective in October of the same year, the San Francisco organization commissioned Gaetano Merola to prepare its autumn performances, and guaranteed a certain sum each year in return therefor.

But the operatic situation in San Francisco is now changed. The San Francisco Opera Company takes form as an active operating organization. Jointly with the Los Angeles Association, it has appointed Mr. Merola to the post of General Director, and he is subject to the decisions of the combined companies as well as to each—according to the city in which performances are being given. Briefly, the Executive Committees of the San Francisco and the Los Angeles companies agree

upon procedure and, with Mr. Merola conferring, the répertoires for San Francisco and Los Angeles decided upon and the principal artists who are to be engaged.

Although Los Angeles is at present fortunate in having available so suitable an edifice as the Shrine Auditorium, the San Francisco company will present its performances in the Exposition Auditorium for only one more season. Thereafter the new Memorial Hall will have been completed.

It is therefore apparent that the Pacific coast is now assured of two opera organizations of first rank, each operating its own season independently and combining in matters for their common good. It is no longer necessary to depend for superior operatic performances upon either of the two permanent organizations of the east (the Metropolitan and the Chicago). Working together, San Francisco and Los Angeles are enabled to provide what the most exacting of their respective opera-goers demand; and each is thereby safeguarding its own opera situation, besides building for the future in ways that doubtless will ultimately include a circuit of cities up and down the entire Pacific coast, and, in addition, insure a season far greater than the two which now are represented in a total of some twenty pretentious representations.

Robert I. Bentley is President of the San Francisco Opera Company. Wallace M. Alexander, Horace B. Clifton, and Edward H. Clark, Jr., are Vice-Presidents in respective order, and Edward F. Moffatt is Secretary-Treasurer. Frank B. Anderson, Milton Esberg, Mortimer Fleishhacker, Timothy Healy, Joseph D. Redding, William T. Sesnon, the President, and the first two Vice-Presidents comprise the Executive Committee. Sixty-one of San Francisco's foremost citizens for the Board of Governors. Many important details of the management, artistic, business and social, are handled by the efficient Women's Auxiliary of the San Francisco Opera Association, of which Mrs. Charles N. Felton is Chairman; Mrs. Horace B. Clifton, Mrs. Marcus S. Koshland, and Mrs. M. C. Porter, Vice-Chairmen; and Mrs. Gaillard Stoney, Secretary.

CALIFORNIA OPERA COMPANIES

THE Los Angeles Grand Opera Association is one of the two organizations which may fittingly be designated by the title, California Opera Companies. The other is the San Francisco Opera Company. Together they take precedence on the Pacific coast in the sphere of the art they present—since a working agreement prevails which, while enabling each unit to operate its own season independently, at the same time joins both organizations in certain vital parts of their operations which affect their common welfare.

The Los Angeles Grand Opera Association was formed in 1924 to give a brief season of pretentious operatic performances to the discriminating residents of that community. It was sponsored by public spirited citizens who recognized the demand for an Association pledged to supplying an aesthetic need and capable of commanding public confidence.

How completely this pledge was fulfilled the records of those introductory seasons showed. And again last autumn, a further artistic advance was made and the way prepared for accomplishments calculated to surpass any a Southern California opera company has yet touched.

With the close of the 1926 season, the contract entered into by the Los Angeles and the San Francisco opera organizations became effective. Provision had been made by the officers of the respective companies to create a joint Executive Committee, and two of its members—George Leslie Smith, General Manager for Los Angeles, and Edward F. Moffatt, General Manager for San Francisco—journeyed east to negotiate with the managements of the New York Metropolitan and the Chicago Opera Companies for such co-operation as was ethically required to secure the services of distinguished principal singers for the 1927 seasons to be given in Los Angeles and San Francisco.

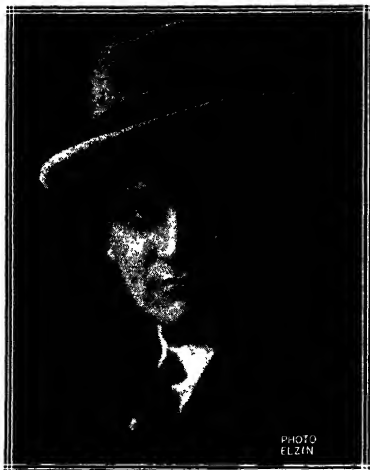
There had been established by the Los Angeles Association a standard in the performances which placed it in a highly advantageous position. For admirable as the 1924 and 1925 endeavors were, those of 1926 were even superior. A number of the world's most celebrated leading artists had been engaged; the repertoire was one of popular as well as artistic appeal; and the representations and audiences brilliantly successful.

Half a hundred of Los Angeles' leading citizens form its Board of Directors; and an Honorary Vice-President is William A. Clark, Jr., Founder, President and sole guarantor of the Los Angeles Philharmonic Orchestra. The President is Gurney Newlin, prominent attorney and music enthusiast, who has just been elected to succeed Judge Benjamin F. Bledsoe, President for three years who now becomes an Honorary Vice-President. Henry E. Huntington, too, is an Honorary Vice-President, and Harry H. Culver, W. I. Hollingsworth, and William Lee Wollett are Vice-Presidents. The Executive Committee consists of Gurney Newlin, Judge Bledsoe, James R. Page, R. T. Burge, Harry H. Culver, Robert I. Rogers, and George Leslie Smith.



Gurney Newlin

MARIO CHAMLEE



LONG BEFORE Mario Chamlee had any thought of singing leading tenor rôles on the Metropolitan Opera stage, even long before his boyish voice had changed to a tenor, he had nourished ambitions for a music career—as a violinist. His parents, both of whom were quite musical, had encouraged that ambition, too. Eight years of serious study had been spent with that instrument before the young man graduated from high school—for not until his college days was there any suspicion of vocal possibilities. Those rich, warm tenor tones once discovered, opera naturally became his coveted goal.

The first stepping stone in that direction came in the opportunity to sing with a small itinerant opera troupe through California. (Mr. Chamlee is a native of Los Angeles and not an Italian.) Next, a vaudeville engagement. The desire to come to New York then had its fulfillment in the opportunity to sing in one of that city's large motion picture theatres. There Antonio Scotti heard him and offered him a contract to sing with his touring opera company. (In the meantime Mr. Chamlee had served with the American Expeditionary Force in France.)

As a result of those successes with the Scotti Opera Company the young tenor found himself, in the fall of 1920, a member of the Metropolitan Opera Company. Since his début as Cavaradossi in *Tosca*, with Miss Farrar and Mr. Scotti, Mr. Chamlee's opera career has been one of continuous achievement. Now in his sixth consecutive season at the Metropolitan, the list of leading tenor rôles which he has sung is a long one. The versatility of his characterizations, the warmth of his lyric tenor voice and its artistic employment have won for him a place among the favorites.

The summer of 1926 found Mr. Chamlee a member of the Ravinia Park Opera Company for the fourth season. Of the twenty-five operas presented, the leading tenor characters of the following were exclusively his: *Martha*, Massenet's *Manon*, *Fra Diavolo*, the Barber of Seville, *La Traviata*, *Cavalleria Rusticana*, *Tales of Hoffmann*, *La Navarraise*, and *Don Pasquale*. In these rôles he appeared twenty-five times during the season.

Before the opening of the Ravinia season, Mr. Chamlee spent two months vacationing in Europe, during which he made several guest appearances at the Baden-Baden Opera in *The Barber of Seville*, under Artur Bodanzky.

Mr. Chamlee's fall concert tour, booked by the Metropolitan Musical Bureau, New York, opened October 22 in Fort Worth, Texas. His programs this season are unusual in that all songs will be sung in English, including several especially translated from their original languages. The opera arias, however, will be sung in their original texts. Mrs. Chamlee (Ruth Miller, formerly of the Metropolitan Opera) will assist her husband on this tour. Mr. Chamlee makes Brunswick Records and uses the Hardman Piano.

THE CINCINNATI SYMPHONY ORCHESTRA

THE CINCINNATI SYMPHONY ORCHESTRA, which has just concluded its thirty-first season, is the finished product of a long cult of music extending to the settling of the city itself. For over 125 years music has been cultivated as an art in Cincinnati. There were at first the usual Haydn societies, and the Harmonical, the Philharmonic, the Apollonian and the Saengerfests, choral societies chiefly, but with an occasional instrumental number upon their early programs.

Then came Theodore Thomas, who spent some of the most active years of his musical life in Cincinnati. Before assuming the presidency of the College of Music, Mr. Thomas had visited the city with his orchestra and deciding upon the city as a fertile field for music cultivation took up his residence in Cincinnati. Under his influence the progress of instrumental music received a decided impetus. Previously a series of orchestral concerts had been directed by Michael Brand, and an orchestra creditable to the time and circumstances was assembled by him. But the first actual and formal season of orchestral concerts was given under the auspices of The Cincinnati Symphony Orchestra Association Company during the season of 1895-96. These, a series of three popular concerts, were directed by Frank van der Stucken at Music Hall. The nucleus of Michael Brand's orchestra was enlarged and enhanced to a personnel of fifty men, and thus The Cincinnati Symphony Orchestra was formally organized.

With Mrs. William Howard Taft as President, and a board of directors composed of fifteen enthusiastic women, an orchestra of forty men was organized, with Frank van der Stucken as conductor. A season of ten pairs of symphony concerts was given at Music Hall on Friday afternoons and Saturday evenings. In 1896-97 the orchestral personnel was increased to seventy men, only to be reduced the next year to sixty. The first guarantee fund was for the modest sum of \$15,000 annually. That amount has since been increased from year to year.

The Cincinnati Symphony Orchestra has had but three presidents for its Board of Directors, Mrs. William Howard Taft, Mrs. Christian R. Holmes, and Mrs. Charles P. Taft, the present incumbent, who has just been re-elected to office.

Conductors of The Cincinnati Symphony Orchestra have been Frank van der Stucken, Leopold Stokowski, Ernest Kunwald, Eugene Ysaye, and Fritz Reiner. The pairs of concerts have increased from ten to twenty, and the Popular concerts on Sunday afternoon to twelve. A set of five Young People's concerts has been added and also frequent extra concerts for introducing orchestral celebrities. The orchestra concerts proper were originally held in the old Pike's Opera House, from there transferred to Music Hall and are now played at Emery Auditorium, a hall with a seating capacity of 2,250.

During the past season the orchestra has visited a number of cities, and has won distinction through this process. Among the several cities where the Orchestra has been heard during the season of 1925-26 are: New York City, Dayton, Ohio; Indianapolis, Ind.; Charleston, W. Va.; Roanoke and Richmond, Va.; Easton, Pittsburgh and Philadelphia, Pa; Buffalo and Mt. Vernon, N. Y.; Waterbury, Conn.; and Toronto, Canada.

CHICAGO CIVIC OPERA COMPANY



ON November 8, 1926, the Chicago Civic Opera Company began its fifth season. Prior to that it had functioned as the Chicago Opera Association; and there had been laid the foundations for an organization seeking to perform a service for the welfare of the community in which it operated. Nor was that desire by any means confined to Chicago alone; other cities, which had expressed the desire to hear and to see representations by the Chicago company, had been visited. Gradually these tours became an important part of the annual activities of the Chicago organization; and they are being carried on by the present administration.

The current season, for 1926-27, began under propitious circumstances. Apart from the personnel, there was available a répertoire of broad variety which included the rights to perform operas entirely new and other novelties as well. Also, several newcomer principal artists were added to the roster, thus providing for a stimulation of interest on the part of the public.

There will be a season of twelve weeks for Chicago, following which—in February—the Company will tour for seven, possibly for eight, weeks. The novelties and revivals include the following: *Judith*, by Arthur Honegger; *La Cena delle Beffe*, by Umberto Giordano; *The Witch of Salem*, in English, by Charles Wakefield Cadman; *Tiefland*, by Eugen d'Albert; *Don Giovanni*, by Mozart; *Gianni Schicchi*, and *Il Tabaro*, by Puccini; and Wagner's *Tristan and Isolde*.

The remainder of the répertoire will include those operas which previously have been given and which form the substance of what is standard operatically in the full sense.

Keen interest prevails in the first presentation, and subsequent performances, of *Judith* because of Miss Mary Garden's belief in this work and the fact that she is to appear in the leading soprano rôle. But there is an appreciable increase in the common public concern in its Chicago Civic Opera Company, as is shown in the subscriptions for seats; they exceed any ever recorded for a previous Chicago Opera season. This is deeply gratifying to the Committee on Management: Samuel Insull, President; Stanley Field, Secretary; Herbert M. Johnson, Business Manager; Clark A. Shaw, Manager on Tour; Giorgio Polacco, Musical Director; Harry W. Beattie, Technical Director; and Jesse D. Scheinman, Auditor.

That this 1926-27 season is likely to prove unusual from the standpoint of popular appreciation was indicated in the opening weeks, when the patronage was large and the manifested appreciation keen. And there was reflected in the columns of the press a character of recognition confirming the public's estimate.

The growing efficiency of the organization, which had been apparent for some time, gained in the addition of valuable factors, one of which was the presence of Stage Director Charles Moore, widely experienced in the theatre and broad in his conception of opera treatment from the standpoint of the stage.

It seemed, according to the estimates of connoisseurs, that the Chicago Civic Opera Company had attained a loftier standard than ever, not only in

CHICAGO CIVIC OPERA COMPANY

the array of individual principals, but in every department touching representations, and in *mise-en-scene* and *tout ensemble*.

The premiere of *Judith* will be its first performance in America, that of *La Cena delle Beffe* the introduction of that work to Chicago, while the *Witch of Salem* will be the first presentation on any stage. The interest in *Judith* is keen because of the position of its composer, Arthur Honegger, generally admitted to be one of the foremost of modern composers.

Alfano's *Resurrection* and W. Frank Harling's *A Light from St. Agnes*, two novelties of last season appear in the current *répertoire*. Likewise *Der Rosenkavalier*, by Richard Strauss. The standard *répertoire* will be selected from the following operas: (in French) *Carmen*, *La Juive*, *Faust*, *Romeo et Juliette*, *Samson et Dalila*, *Pelleas et Melisande*, (in German) *Die Walküre*, *Lohengrin*, (in Italian) *Aida*, *Falstaff*, *Masked Ball*, *Otello*, *Rigoletto*, *La Traviata*, *Il Trovatore*, *La Boheme*, *La Tosca*, *Madama Butterfly*, *The Barber of Seville*, *Jewels of the Madonna*, *L'Amore dei tre Re*, *Martha*, *Lucia di Lammermoor*, *Cavalleria Rusticana*, *Pagliacci*, *L'Elisir d'Amore*, *La Somnambula*, *Boris Goudunoff*, and (in English) *Hansel and Gretel*.

Again Rosa Raisa will be heard as well as Mary Garden and Claudia Muzio. A complete list of principals includes: Toti dal Monte, Alice d'Hermanoy, Elsa Alsen (new), Louise Loring (new), Helen Freund, Anna Hamlin (new), Florence Macbeth, Edith Mason, Eide Norena (new), Eleanor Sawyer, Clara Shear, Maria Claessens, Lorna Doone Jaxon (new), Augusta Lenska, Irene Pavlowska, Cyrena van Gorden, Fernand Ansseau, Antonio Cortis, Charles Hackett, Forrest Lamont, Harold Lindau (new), Charles Marshall, Jose Mojica, Lodovico Oliverio, Albert Rappaport (new), Theodore Ritch, Tito Schipa, Richard Bonelli, Desire Defrere, Cesare Formichi, Giovanni Polese (new), Giacomo Rimini, Vanni Marcoux (new), Edouard Cotreuil, Alexander Kipnis, Virgilio Lazzari, Antonio Nicolich, and Vittorio Trevisan.

Giorgio Polacco, musical director, heads the list of conductors which includes: Roberto Moranzoni, Frank St. Leger, and Henry C. Weber, with Dino Bigalli, Antonio Sabino, Charles Lauwers, and Giacomo Spadoni, assistant conductors.

In addition to the regular subscription performances, special matinee and Sunday afternoon performances are scheduled. Responsive to a demand among patrons of these non-subscription performances, a plan has been devised whereby purchasers of Non-subscription Performance Season Preferred Script Books may obtain a choice of seats before the public box-office sale. As a further accommodation to patrons, sixty-two branch ticket offices have been established in as many neighborhoods of Chicago where tickets may be purchased without additional service charge.

The Baldwin Piano is the official piano of the Chicago Civic Opera Association.

CHICAGO SYMPHONY ORCHESTRA



Frederick Stock

THE CURRENT SEASON of the Chicago Symphony Orchestra marks its thirty-sixth consecutive year of activity. Formed soon after the conclusion of the World's Columbian Exposition, held in Chicago in 1893, this organization has continued in its endeavors to inculcate in its community an appreciation of the best orchestra music, and to advance and uphold lofty artistic standards.

The progress of the Chicago Symphony Orchestra reflects the spirit of its first conductor, the late Theodore Thomas. For it was his steadfast faith in the possibilities of such an institution which resulted in its formation.

During the early years it was designated the Theodore Thomas Orchestra; and the name thus remained until two years after the death of Mr. Thomas. The change to the Chicago Symphony Orchestra was

made in order that it might be fittingly identified with the city for which it had performed so substantial a service and wherein its activities had been chiefly confined.

But from the first concerts in the autumn of 1893, held in the Chicago Auditorium, there grew among the cultural forces of Chicago an appreciation of what its orchestra seemed destined to accomplish. Under Mr. Thomas's leadership, and aided by those public spirited citizens who made the orchestra possible, it moved steadily in pathways leading to distinguished accomplishment and recognition. It was the first permanent symphonic body of pretentious character in that part of the United States. Moulded by a musician of inflexible ideals, and with a discipline that contributed to a tradition ever afterwards to remain, the Chicago Symphony Orchestra grew as it could only have grown.

With classicism as its musical foundation, the programs of Mr. Thomas were nevertheless of the broadest kind. Wagner formed an integral part of each season's scheme of things, and the newer composers whose merit commanded the attention of Mr. Thomas were secured and performed.

The patronage, too, increased as year followed year. In less than a decade, Chicago's orchestra had become sufficiently a part of the city's cultural life to be looked upon as a permanent institution. It was about that time that the suggestion was first made to provide for its financial future through popular subscription—to the end that the existing annual deficits might be substantially reduced, if not ultimately completely wiped out.

So, in 1903, a fund of \$800,000 was raised. Thousands of Chicagoans contributed towards it. And no "strings" were attached to any sum of money tendered. In due course a plot of land was acquired in Michigan avenue, between Adams and Jackson streets, and thereon was erected the present Orches-

CHICAGO SYMPHONY ORCHESTRA

tra Hall. How fortunate that move is now evidenced in the enhanced value of both the property and the building. For the revenue from it virtually provides for whatever difference there is in the annual cost of the orchestra's maintenance and the total income from all other sources.

It was during the formative period of what is now the Chicago Symphony Orchestra that a young viola player in the organization began to attract attention. Gradually his qualities made an impression upon Theodore Thomas, and as the then youthful Frederick Stock became more and more conspicuous in the ranks of the orchestra it was clear to Mr. Thomas that his ultimate successor had been found.

In the late nineties he became assistant conductor of the Orchestra, and straightway proved by his accomplishments how wise had been Mr. Thomas's choice in selecting his aide. The Orchestra directors made this discovery, too; and upon the death of Mr. Thomas they turned for his successor to Frederick Stock.

From that point until now—a period of some twenty-one years—the artistic as well as the material fortunes of the Chicago Symphony Orchestra under Frederick Stock have grown. His musicianship, his cultural attributes, and his broad knowledge of world affairs each have contributed to his unwavering success. Progressive, yet restrainedly so, Mr. Stock has been among the first to recognize and to give a public hearing to new orchestral compositions; and it has been under his leadership that the Chicago Symphony Orchestra has increased its activities until it now is serving every possible need.

As a conductor his position is internationally secure. One of the foremost of those now living, he has gained the respect and confidence of musicians in this country and abroad. New York placed that distinction upon Frederick Stock several years ago; and only last summer, at the Philharmonic Orchestra concerts held in the Lewisohn Stadium, his guest visit was the event of that notable series.

Frederick Stock was born in Jülich, Germany, on November 2, 1872. He studied violin with Japha, composition with Franz Wüllner, Heinrich Zöllner, and Engelbert Humperdinck; and later became a first violinist in the Cologne Municipal Orchestra. His training was severe, for his father was leader of a military band in the Prussian army. And so when, Theodore Thomas brought the young Frederick Stock to Chicago, in 1895, he had had the grounding essential to the place he was ultimately to take.

Nor was that place to be confined to conducting alone. Mr. Stock has figured importantly as a composer, as his list of works reveals. A symphony, in C, a set of Symphonic Variations, a Symphonic Waltz, two overtures, and other orchestral works, as well as a concerto for violin, and five chamber ensemble compositions, as well as several songs, embrace his achievements in the creative field.

In 1915 the honorary degree of Doctor of Music was conferred by Northwestern University on Frederick Stock; and similar distinctions came in 1923 and 1925, respectively from the University of Michigan and the University of Chicago.

THE CIVIC CONCERT SERVICE



Dema Harshbarger

THE music analyst, pausing to survey some of the reasons responsible for the growth of the art in this country during recent years, has made several discoveries. One of them is the extension of concert courses in certain portions of the United States wherein success has been financial as well as artistic.

A person who is generally conceded to have played a most active part in that music extension work is Miss Dema Harshbarger . . . and her organization. Enthused over a genuinely constructive idea, she formulated plans which were drawn primarily to aid those cities and towns in sore need of advice and assistance. For there existed in those places a musical desire and even in other cities where concert-giving was still lacking essentials necessary to satisfactory results, there was a desire for closer co-operation. Miss Harsh-

barger discovered those respective needs. Then she set out to try to remedy them. How well she succeeded has been proven during the last six years. Now she is carrying on her work as President of the Civic Concert Service, Inc., which maintains headquarters in Chicago.

The plan of the Civic Concert Service, Inc., is not alone the solution of local concert-giving problems, but is also a factor in the steady progress of music appreciation. It is one of the first plans of its kind which has proven so successful in supplying permanent organizations for music that is available to all classes in the communities served. Since an outstanding purpose is to promote Civic Music Associations pledged to the encouragement of music, the continuation of such endeavors can but spread the art and lead to its better understanding. In speaking of the undertaking Miss Harshbarger once said that "it is the only association of audiences coöperating on the same scale of concert-giving."

Associations previously established are being continued under propitious circumstances, and new ones added to the already impressive list. There is each January, a conference of representatives from the various associations now active, held in Chicago. Associated with Miss Harshbarger is Ward A. French, Vice-President and Field manager, who has been with Miss Harshbarger, since the inception of the plan, all but one year, and has done much to further it; and Miss Esther Finch, Secretary and Treasurer, who has been associated continuously with Miss Harshbarger since the beginning. Others that are prominent in the plan are William S. Wright, director of organization and publicity, and Miss Mary Bailey. The address of the Civic Concert Service, Inc., is Auditorium Tower, Chicago.

JULIA CLAUSSEN

ACCORDING to an old opera adage, sopranos are born to act and contraltos to sing—"but what about mezzo-sopranos?" queried the music writer of New York's Evening Sun as a prelude to his assertion that the Metropolitan Opera Company had acquired one "able to do both." He was writing of Julia Claussen, who had just made her début with that company on November 23, 1917, singing Dalila to Caruso's Samson in Saint-Saens's biblical opera.

Already Chicago reviewers had made that discovery. It was on New Year's Day, 1913, that Mme. Claussen first appeared in this country—as Ortrud in Lohengrin with the Chicago Opera Company. "Superb" was an adjective used to describe the Swedish singer's voice by several chroniclers of that event. Yet, as the critic of the Inter-Ocean put it: "Her art is a refinement of interpretation in which the happy endowment of a great voice is the chief medium of expression. She is an interpreter, not an impersonator."

Mme. Claussen was born in Stockholm, Sweden. (Since 1920 she has been an American citizen.) There, at the Royal Academy of Music, she prepared for her professional career. Such was the impression made at her graduation appearance at the Royal Opera in Stockholm (as Leonore in *La Favorita*) that a contract was at once signed for her to continue singing leading mezzo-soprano rôles at that institution. Appearances had also been made at the Stuttgart Opera before Andreas Dippel heard the young artiste and engaged her for the Chicago Opera Company.

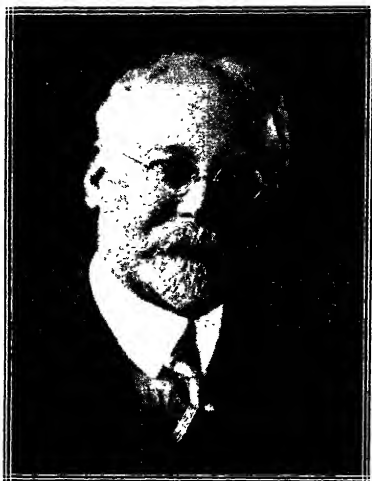
Quite some time after that Chicago début Edward Moore prophesied in the Chicago Daily Journal: "When the achievements of Andreas Dippel are finally reduced to concise form it will be written of him that one of his greatest, if not the greatest of these, was his importation of Mme. Claussen from Stockholm to Chicago. She is a Wagner singer without a peer, the finest of all the women heard here in a generation."

Now, in her tenth consecutive season at the Metropolitan, Mme. Claussen has securely established her rank among "the foremost singing actresses of our day." In the meantime London has applauded her (as a member of the Covent Garden Opera); Paris, too, when she sang with Henry Russell's Champs Elysees company.

Distinguished likewise are this singer's achievements in concert. Her many recitals and appearances with our leading symphony orchestras and at important American music festivals have won for her a high place in the esteem of those who appreciate the fine art of singing. To quote the New York American's review of her recent Carnegie Hall recital in New York: Her "lovely voice, finished style and handsome appearance" were again "welcomed" by a "large and fashionable audience." . . . Haensel and Jones, New York, are her concert managers.



THE CLEVELAND ORCHESTRA



John L. Severance

TWO IDEALS have dominated The Cleveland Orchestra ever since it was incorporated: to have one of the best symphony orchestras in our land; and to serve educationally the young of that city in ways definite and practical. Within a remarkably short period of time, music experts hailed the accomplishment of the first; today the value of its community service has become a recognized municipal asset.

Back in 1901 it was that the foundations for this organization were really laid—when Adella Prentiss Hughes (then Miss Prentiss) first inaugurated in the Ohio city a series of symphony concerts by visiting orchestras, an enterprise in which the Fortnightly Musical Club for several years co-operated. In 1915 the guarantors of these concerts incorporated as The Musical Arts Association of Cleve-

land—to continue this work and to promote Cleveland's general musical progress. A later page in this book relates how Nikolai Sokoloff was engaged by the Association in the fall of 1918 to make a survey of things musical in Cleveland, also of that benefit concert with 55 local musicians which he conducted December 11, 1918—the event which marks the actual beginning of The Cleveland Orchestra, of which John L. Severance is President.

From that modest beginning The Cleveland Orchestra has grown, grown fast, in size, artistic prestige, and service to the community. Today, in its ninth season, it has established its rank as one of our best, an orchestra of 90 musicians, giving 20 pairs of subscription concerts (Thursday nights and Friday afternoons), 12 Children's Concerts, 6 special "Music of Many Lands Concerts" for Cleveland's (84 per cent) foreign born population; and on tour, 71 concerts in 40 different cities, from Kansas City to New York, Philadelphia (at the Sesqui-Centennial), and Havana, Cuba. Mr. Sokoloff continues Conductor, Rudolf Ringwall is the new Assistant Conductor, and Arthur Shepherd is Conductor of the Children's Concerts.

Significant and of widespread interest is the special educational work being accomplished by this Orchestra, a work in which both city and State educational boards are heartily co-operating. Regular classes in the instruction of orchestral instruments are conducted by the orchestra musicians in the public and high schools. And the 12 Children's Concerts form a regular item in the Cleveland public school curriculum—children being excused to attend these concerts and receiving regular school credits for so doing. The coming season brings a widening of this work when these programs will be broadcast for use in schools throughout that vicinity. . . . The Cleveland Orchestra makes Brunswick Records. The Steinway is its official piano. Adella Prentiss Hughes is the manager and C. J. Vosburgh, the assistant manager. The Orchestra offices and those of The Musical Arts Association, which supports it, are at 1220 Huron Road.

ALBERT COATES

EUROPEAN engagements will occupy Albert Coates the entire season of 1926-27. Following his series of London concerts, Barcelona claims his presence as conductor of its Russian opera season, of which the première of Rimsky-Korsakoff's *May Night* will be a feature. Thence back to London to conduct for gramophone recordings. Berlin will hear him as symphony conductor, and after directing a series of opera performances in Rome, similar engagements will take him to the state opera houses of Leningrad and Moscow.

And thus it has been with this gifted leader each season since Artur Nikisch sent him forth on his conductorial career, for wherever opera and symphony concerts have their discriminating listeners there is a demand for his presence. Today in the United States, as well as in Europe, Albert Coates stands forth among the masters of his art.



At the Conservatoire of Petrograd, the city where he was born (of English parents), Mr. Coates began his music studies under Rimsky-Korsakoff and Virgebolovitch. Later came piano lessons with Teresa Carreno. About this time Artur Nikisch discovered the promising young musician and offered to coach him in the art of his ambition. It was not long before that master appointed his protégé his assistant conductor at the Leipzig Opera.

The name of Albert Coates had already acquired its prestige before the twenty-eight-year-old maestro was made conductor of the Elbenfeld Opera. Following further successes in Mannheim and at Dresden's Royal Opera, came his appointment as artistic director and first conductor of the Petrograd Royal Opera. During his eight years there, invitations were accepted to conduct concerts in Moscow, Kieff, and the Russian capital—engagements which brought with them equal recognition as a symphony leader.

And in 1914 Covent Garden called the conductor to the land of his ancestors. London roused itself to enthusiasm over his Wagnerian readings—likewise over his conducting with the Opera Syndicate the following summer. Simultaneously with his Covent Garden reengagement came his appointment as conductor of the London Symphony, then, in 1920, of the Royal Philharmonic.

An invitation from Walter Damrosch to conduct the New York Symphony in three concerts brought Mr. Coates to the United States for the first time in 1921. So cordial was his reception in America's metropolis that the English conductor was reengaged for similar appearances two more seasons. Meanwhile, "guest" engagements took him to the Paris Opera, the Royal Opera in Barcelona, and to Milan's La Scala. In 1923 he accepted the conductorship of Rochester's newly organized Philharmonic Orchestra. Since the spring of 1925 Mr. Coates has been continuously engaged abroad.

THE COLUMBIA PHONOGRAPH COMPANY



THE Columbia Fine Art Series of Musical Masterworks, as expanded by the issuance of so many of the greatest compositions of both classic and modern schools during the past two years, has become so much a part of the musical life of America that extended introduction now seems superfluous.

Since Columbia's first announcement in November, 1924, of a collection of eight works inaugurating this series—an event which marked the commencement of a new era of musical recording in this country—the significance of the initial offering and of the many great works that have followed has rapidly been grasped by real music lovers and the musical public in general throughout America.

The Columbia Masterworks Series offers to all of discriminating musical taste the most extensive repertory extant in record form of the tone masterpieces of all time. The list so far includes the best-loved of the symphonies of Beethoven (including the Choral Symphony), Mozart, Brahms, Haydn, Schubert, Tschaikowsky, Berlioz, Dvorák, and César Franck; tone poems and orchestral suites by Richard Strauss, Saint-Saëns and Holst; concertos by Bach, Mozart, Lalo, Bruch; sonatas by Beethoven, Brahms, Chopin, Greig, and Franck; many of the greatest works of Chamber music—trios, quartets, quintets—by Haydn, Mozart, Beethoven, Brahms and Schubert.

All works recorded in five or more parts are enclosed in permanent art albums. In addition to this list of album sets are many shorter compositions in from one to four parts.

No more than a casual inspection of the imposing list following is needed to reveal the wealth of musical enjoyment and profit that awaits the searcher after the great masterpieces of the world's literature of music.

Symphonies—Beethoven: Symphony No. 9, Choral, in D Minor, 16 parts (Masterworks Set No. 39); Beethoven: Symphony No. 5 in C Minor, Op. 67, 8 parts (Masterworks Set No. 12); Beethoven: Symphony No. 7 in A Major, Op. 92, in nine parts (Masterworks Set No. 2); Berlioz: *Symphonie Fantastique*, Op. 14, in twelve parts (Masterworks Set No. 34); Brahms: Symphony No. 1, in C Minor, Op. 68, in ten parts (Masterworks Set No. 9); Dvorák: Symphony in E Minor, No. 5, Op. 95, *From the New World*, in ten parts (Masterworks Set No. 3); César Franck: Symphony in D Minor, in eight parts (Masterworks Set No. 10); Haydn: Symphony No. 6, in G Major (*Surprise Symphony*), in five parts (Masterworks Set No. 28); Mozart: Symphony No. 39 in E Flat, Op. 543, in six parts (Masterworks Set No. 4); Schubert: Symphony in B Minor (Unfinished), in six parts (Masterworks Set No. 41); Tschaikowsky: Symphony No. 6 (*Pathétique*), Op. 74, in eight parts (Masterworks Set No. 5).

Tone Poems and Suites—Richard Strauss: *Tod Und Verklärung*, Op. 24, in five parts (Masterworks Set No. 15); Gustav Holst: *The Planets*, in thirteen parts (Masterworks Set No. 29); Saint-Saëns: *Le Carnaval des Animaux*, in six parts (Masterworks Set No. 17); Richard Strauss: *Le Bourgeois Gentilhomme*, in six parts (Masterworks Set No. 16).

Sonatas and Chamber Music—Chopin: Sonata in B Minor, for Pianoforte, Op. 58, in six parts (Masterworks Set No. 32); Brahms: Sonata in A Major, Op.

THE COLUMBIA PHONOGRAPH COMPANY

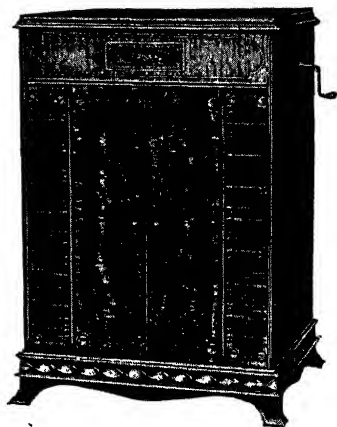
100, for Violin and Piano, in six parts (Masterworks Set No. 36); Brahms: Sonata in F Minor, for Pianoforte, Op. 5, in eight parts (Masterworks Set No. 37); Beethoven: Sonata in A, Op. 69, for Violoncello and Piano, in six parts (Masterworks Set No. 38); Brahms: Sonata in D Minor, Op. 108, in six parts (Masterworks Set No. 24); Greig: Sonata in G (No. 2), Op. 13, for Violin and Piano, in six parts (Masterworks Set No. 31); César Franck: Sonata in A Major, for Piano and Violin, in eight parts (Masterworks Set No. 33); Mozart: Sonata in A, for Pianoforte and Violin, Op. 526, in six parts (Masterworks Set No. 25); Mozart: Quintet in G Minor, Op. 516, in six parts (Masterworks Set No. 20); Schubert: Quintet in A Major (Forellen), Op. 114, in nine parts (Masterworks Set No. 18); Beethoven: Quartet in E Flat, Op. 74 (Harp Quartet), in eight parts (Masterworks Set No. 26); Beethoven: Quartet in C Sharp Minor, Op. 131, in ten parts (Masterworks Set No. 6); Beethoven: Quartet in A Minor, Op. 132, in ten parts (Masterworks Set No. 27); Haydn: Quartet in D Major, Op. 76, No. 5, in six parts (Masterworks Set No. 7); Haydn: Quartet in C Major, Op. 76, No. 3 (Emperor), in six parts (Masterworks Set No. 22); Mozart: Quartet in C Major, Op. 465, in eight parts (Masterworks Set No. 8); Mozart: Quartet in B Flat Major, Op. 458, in six parts (Masterworks Set No. 21); Brahms: Trio in A Minor, Op. 114, in six parts (Masterworks Set No. 19); Brahms: Quartet in A Minor, Op. 51, No. 2, in eight parts (Masterworks Set No. 35).

Concertos—Bach: Concerto in D Minor for Two Violins, in five parts (Masterworks Set No. 13); Bruch: Concerto in G Minor (No. 1) for Violin and Orchestra, Op. 26, in six parts (Masterworks Set No. 30); Lalo: *Symphonie Espagnole*, for Violin and Orchestra, Op. 21, in six parts (Masterworks Set No. 14); Mozart: Concerto in A Major, for Violin and Orchestra, Op. 219, in eight parts (Masterworks Set No. 11).

The Bach Album—Bach: Concerto in D Minor for Two Violins, in five parts; Suite in B Minor for Flute and Strings, in four parts; Chaconne for Viola Only, in four parts (Masterworks Set No. 13).

Concerning the new Viva-Tonal Columbia: Just as years of experience and experiment in recording sound achieved the Columbia New Process Record, years of experience and experiment in reproducing sound have culminated in the Viva-Tonal Columbia.

Every note of voice or instrument is reproduced with a fidelity that astonishes and delights. No bass, it seems is too sonorous, no high note too ethereal, nothing in all music too subtle for this new musical creation.



*The Viva-Tonal Columbia
Model 810 (closed)*

PAULINE CORNELYS



AN AMERICAN soprano, born in New England, Pauline Cornély has an interesting Old World background, as her grandparents came from Belgium, Ireland and England. Her musical mother was her first teacher, and, while still a child, she was taken to France and Belgium for her education. Later, a gold medal for literature attested to a real talent for writing, but she decided to make music her career, and was graduated with honors from the New England Conservatory of Music, where Charles A. White was her vocal teacher.

She continued her musical studies in New York, under Kurt Schindler, Oscar Seagle, Hosea, and Arthur Alexander. At this time, an appearance as soloist with the Schola Cantorum in Carnegie Hall gained favorable notice.

The musical activities of this versatile singer were interrupted with the varied experiences of a motion picture contract with the Vitagraph Company, and the teaching of French diction at the New England Conservatory. There followed her marriage to Richard Bonelli and a joint concert tour of New England and Canada with their own company.

Returning to New York, Mme. Cornély studied with William Vilonat, and her voice soon attracted the attention of George DeFeo, who immediately engaged her for Mimi, in *La Bohème*. So impressive was her début at the Lyric Theatre in Baltimore, that she was re-engaged for Mimi, Micaela, Desdemona, Butterfly, Gilda and Nedda, roles which she then coached with Riccardo Dellerà, in New York.

Mme. Cornély made her European début in 1924, during the winter season at Monte Carlo, as Elena in *Mefistofele*. Later in the season, she created the role of Marguerite, with Mr. Bonelli as Faust, in what is said to have been the first performance of Robert Schumann's *Faust*. She was re-engaged for the following season at Monte Carlo, but the serious illness of her husband prevented her fulfilling the contract. During this time, she was coaching Italian roles under Giannina Russ, Ferrara, and Bellini, in Milan.

Returning to the stage in 1925, Mme. Cornély appeared in Germany as guest artist in an Italian season under the direction of Maestro Egitto Tango. She sang Gilda, in *Rigoletto*, at the Landes-theatre, Stuttgart, and the Cologne Opernhaus, followed by appearances at Ulm, Augsburg, and Frankfort am Main.

She has appeared this season as Marguerite in *Faust*, and as Sieglinde in *Die Walküre* with the Los Angeles Opera, and later will tour in joint concert with Richard Bonelli, under the management of Calvin M. Franklin, New York.

HARRY AND ARTHUR CULBERTSON



LIST of the artists under the exclusive management of Harry and Arthur Culbertson is a long one, and contains many well-known names, yet it does not include all the music attractions booked by them for in their extended managerial enterprises the Culbertson brothers have frequent demand for artists under other managements and for others who are younger and lesser known.

In addition to contracting for the services of artists with local managers, this Bureau also presents annually a concert series of its own in thirty-odd cities throughout the East and Middle-west. In almost two hundred other cities it has established brokerage connections with local impresarios to supply concert courses.

Sopranos on the exclusive Culbertson list this season include: Myrna Sharlow, Edna Kellogg, Astrid Fjelde, and Suzanne Kenyon. Irene Pavlowska and Lorna Doone Jaxon are their mezzos.

Riccardo Martin, Forrest Lamont, Emil Rousseau, and Theodore Ritch are the tenors, and Desire Defrere, Virgilio Lazzari, and Paul Parks are their baritone and bassos.

Leo Ornstein, Ralph Leopold, George Liebling, Ninon Romaine, Silvio Scionti, and Edna Richardson Sollitt complete the list of pianists; Hans Kindler and Vera Poppé are the cellists, and Harry Farbman, violinist.

Two string quartets, the Zoellner and the Verbrugghen, are also on the Culbertson exclusive booking list, also two vocal ensembles: the Chicago Operatic Trio (Irene Pavlowska, Forrest Lamont, and Virgilio Lazzari, with Frank St. Leger accompanying), and Impressions of Pagliacci (a tabloid version, in costume and with settings, sung by Myrna Sharlow, Forrest Lamont and Desire Defrere, with Mr. St. Leger conducting).

The beginning of this concert management dates back to an interesting incident that occurred in Dubuque, Iowa, twenty-four years ago. Two young music students wanted very much to hear Lillian Nordica sing, and since no one could be found willing to assume the risk of bringing this artist to that city, Harry and Joseph Culbertson, the two music students referred to, did. That concert, through astute management, proved financially successful, and it marked the beginning of a series of such ventures.

When, some time later, the Minneapolis Symphony Orchestra commenced laying plans for its first tour, these young men were consulted—for their concert-giving activities had, in the meantime, extended to several neighboring cities. The contacts made during the booking of that orchestra's tour encouraged the Culbertson brothers to broaden further their managerial enterprises.

By 1905 their business through the Middle-west had assumed such proportions that headquarters were moved to Kansas City, Mo., and there for several years a weekly music newspaper was published in connection with their work. With the sale of their paper in 1910, their offices were moved to Chicago. After the death of Joseph, Arthur, a younger brother who had for several years been associated in the business, became the junior partner. Following the close of the War, a New York office (in Aeolian Hall) was opened with Arthur in charge, Harry remaining in charge of the Chicago branch, at 4832 Dorchester Avenue.

Arrangements have now been made for the New York office to manage début recitals for artists wishing to make first appearances in that city.

CURTIS INSTITUTE OF MUSIC



HE purpose of The Curtis Institute of Music is the training and development of students of talent. To this end it offers a faculty of surpassing distinction, comprising artists who are great masters in the world of music today.

The sole qualification for entrance is the possession of a native musical gift, of a quality worthy to be taught by such masters. The Curtis Institute is so amply endowed that it is unhampered by commercial considerations and therefore it looks to the quality of its students rather than to the quantity. It limits its enrollment to such a number as it can adequately and thoroughly instruct. It tries equally to serve those who wish a public career and those who aim to be teachers.

Instruction by distinguished teachers is available in all branches of serious music, vocal, instrumental, and theoretical. There is no such thing as a standard required course of study, since each student is treated as an individual and has his program carefully adjusted to meet his own particular needs. Students are required to take in addition to their major subjects such supplementary work as the Dean may assign to them. No formal credits are given for work done elsewhere. All candidates for admission must take the entrance examination in their major subject. Passing this, their general program of work is laid out for them following personal conferences with the Dean and the Heads of those Departments in which their work will fall.

In the belief that a broad cultural background is an essential factor in the making of an artist, the Institute, in its Academic Department, offers numerous courses of study in addition to those which have to do specifically with music. While a complete and thorough academic education is obviously impossible, the students secure at least a foundation on which to build in the future.

The officers of The Curtis Institute of Music are: President, Mrs. Mary Louise Curtis Bok; Vice-President, Philip S. Collins; Secretary and Treasurer, William Curtis Bok.

The Executive Staff is: Executive Director, William E. Walter; Dean, Grace H. Spofford; Counselor to the Student Body, Emily L. McCallip; Comptroller, H. W. Eastman.

The Heads of Departments are: Voice, Marcella Sembrich; Piano, Josef Hofmann; Violin, Carl Flesch; Viola, Louis Bailly; Violoncello, Felix Salmond; Ensemble, Louis Bailly and Felix Salmond; Harp, Carlos Salzedo; Orchestra, Leopold Stokowski; Theory, etc., Reginald O. Morris.

The Curtis Institute of Music was created in 1924 under an endowment and operates under a charter of the Commonwealth of Pennsylvania. Because of its endowment its tuition charges for those who can pay are very moderate. To those who cannot pay but have indisputable talent exemption in tuition will be granted. Thus it brings exceptional opportunities within the reach of all who are qualified to enter.

The school year runs from October first to May thirty-first, with vacations at Christmas and Easter. The entrance examinations are held in Philadelphia in the two weeks preceding the opening date.

All requests for catalogues and other information should be addressed to

THE CURTIS INSTITUTE OF MUSIC
Rittenhouse Square, Philadelphia, Pennsylvania

ESTHER DALE

IN ALL TOO MANY INSTANCES it is the glamour of a name or a personality rather than the artistry of a singer, that achieves recognition for a recitalist. Audiences are prone to believe that a soprano who can arouse tremendous enthusiasm by her singing of an operatic rôle, must, of necessity be a great artiste; they are apt to forget or overlook the fact that solo concert work wherein the singer, alone on the stage, must needs create the background and setting as well as the song itself by force of sheer artistry, is a far more severe test of ability.

There are many artists, with glorious voices, who can portray a given rôle and perform given stage business convincingly and effectively, but there are exceedingly few with sufficient background, understanding, interpretative ability, and voice to create the picture out of whole cloth and present it clearly and eloquently to an audience.

Such an artist, however, is Esther Dale, "America's only lieder singer," as she was called by the English press, on her recent European tour. And that she was attracted to concert work, rather than operatic, by the very fact that it was the more difficult field to conquer, is characteristic of this young American prima donna.

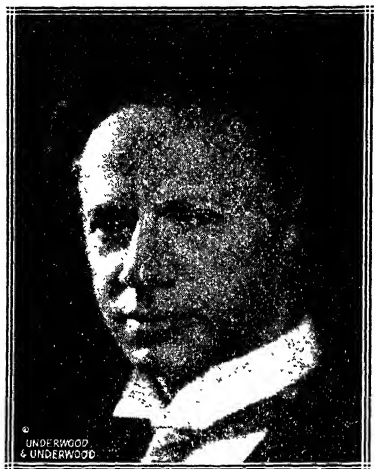
From coast to coast, and abroad as well, she has won prestige as "one of those rare singers who make the listener forget such externals as voice and technic and remember only the infinite charm of the channel through which the song finds expression" (Portland Oregonian). Olin Downes of the New York Times has called her "that rare spectacle, a woman who can think and a woman who can sing, combined in one." According to the reviewer of the Boston Herald, "if one started to discuss Esther Dale in detail there would be no end of it; one could write a full page in praise of her voice alone." At the Hollywood Bowl, "she captivated an audience of more than ten thousand."

Immediate and definite was the success of her first European tour in the spring of 1926. "Unquestionably one of the most interesting American singers we have heard," wrote one Berlin critic. She "enthralled" Munich, impressed Vienna as a "splendid artist." Hamburg praised her "fine warm tone and glorious artistry." Paris and London likewise acclaimed her "great artistic feeling," "dramatic interpretations" and "the rare loveliness and warmth of her voice." Return engagements abroad for the spring of 1927 and a tour of fifteen cities in Sweden are further evidence of the deeply favorable impression she made.

Miss Dale is under the management of Beckhard and Macfarlane, Inc., New York and Chicago. Her accompaniments are played on a Mason and Hamlin piano in America and a Steinway abroad. In Great Britain Miss Dale's activities are directed by Lionel Powell, and Holt.



DETROIT SYMPHONY ORCHESTRA



Ossip Gabrilowitsch

THE FULL and varied activity of the Detroit Symphony Orchestra is a romance of musical achievement in one of the best advertised cities in the world, commercially. This is the orchestra's thirteenth season, and only the eighth under the conductorship of Ossip Gabrilowitsch, yet it has won its place among the best orchestras of the world, and built itself solidly into its home city as an invaluable civic institution.

Detroit is singularly fortunate in having a conductor who, in addition to international musical renown that speaks for itself, has sound judgment which has been applied unceasingly in the building of the orchestra's constructive policies.

Mr. Jefferson B. Webb is equally unique as a manager. "Citizen Webb," formerly President of the Chamber of Commerce; three times President of the Rotary Club,

and for six years a vice-president and director of the Detroit Symphony Society, renounced his connection with a large lumber company to guide the destinies of the symphony, because of his firm conviction of its place in the life of the city he loves.

The Detroit Symphony Orchestra is supported by the Detroit Symphony Society which consists of about fifteen hundred persons whose annual contributions range from \$1 to many thousands. Its directors are: Jerome H. Remick, Chairman Executive Committee; Edwin S. Barbour, Ralph H. Booth, Walter O. Briggs, Leo M. Butzel, Harvey J. Campbell, Roy D. Chapin, Hugh Dillman, Mrs. Hugh Dillman, D. Dwight Douglas, Rev. Chester B. Emerson, Henry T. Ewald, Fred J. Fisher, John B. Ford, Rabbi Leo M. Franklin, Paul R. Gray, Julius H. Haas, Charles H. Hodges, Charles A. Hughes, William J. Kennedy, Charles F. Kettering, William G. Lerchen, Sidney T. Miller, C. Hayward Murphy, Dr. Fred T. Murphy, William H. Murphy, Truman H. Newberry, Harry V. Popeney, Charles B. Warren, and Jefferson B. Webb.

For several years it has been Mr. Webb's self-appointed duty to collect the orchestra's maintenance fund to cover the inevitable annual deficit.

The Detroit Symphony Orchestra numbers among the few such in this country which have their own concert auditorium. During the War a million dollars was raised to build Orchestra Hall, on Woodward Avenue, about a mile from the center of the city. The auditorium of this building, with a seating capacity of 2,100, is a model of its kind, both architecturally and acoustically. A large concert organ, designed expressly as an adjunct to the orchestra by—and built by—Casavant Freres, the gift of Mr. and Mrs. William H. Murphy, has now been added to the Auditorium's equipment.

Mr. Victor Kolar is associated with Mr. Gabrilowitsch as conductor. Mr. Kolar has complete charge of the twenty-four Sunday afternoon concerts at popular prices. He is the director of the Detroit Symphony Choir weekly

DETROIT SYMPHONY ORCHESTRA

rehearsals and conducts the five Young People's Saturday morning series, and the ten free School Children's series. In addition to the foregoing he conducts the orchestra in its midsummer season of six weeks at Belle Isle Park. This series is known as Municipal Symphony Concerts and is paid for by the City of Detroit.

Together with the orchestra, the symphony choir will be heard in the Messiah at Christmas and the Bach St. Matthew Passion in Holy Week. Two performances of the latter are being given this year in response to the unprecedented numbers unable to gain admission to the special performance last year, when the orchestra, the choir, a boys choir augmented from the schools, the Orpheus and Madrigal Clubs of the city, and soloists were combined, with Mr. Gabrilowitsch "presiding" at an especially constructed harpsichord. As on that occasion, Richard Crooks, Reinald Werrenrath, Nevada van der Veer, Jeanette Vreeland, Charles Tittman and Chandler Goldthwaite (at the organ) will be the soloists.

In the scope and seriousness of its educational work, the Detroit Symphony Orchestra stands almost unique among the major orchestras of the world. It is probably the only organization of its kind giving ten concerts with full orchestra, in its own hall, absolutely free of charge to coöperate with the public and parochial schools of its vicinity in musical education in school time. Upon the recommendation of Mr. Gabrilowitsch in 1923 Miss Edith Rhett was given the difficult task of organizing and managing this huge project which now has the unreserved coöperation of seventeen school systems and the Detroit Federation of Women's Clubs. The current season brings further widening of these activities in the broadcasting of these ten programs in coöperation with the Michigan State Director of Music and the Michigan Federation of Women's Clubs.

Miss Rhett lectures at the five Young People's Concerts held on Saturday morning, illustrating her talks with stereopticon slides. She also gives pre-symphony talks in the Public Library, and at any gathering that offers a wider public for symphonic music, including the organization of children's concerts on the road.

As usual, this season the orchestra will play sixteen pairs of subscription concerts, conducted by Ossip Gabrilowitsch on Thursday and Friday evenings; twenty-four Sunday afternoon concerts, under Victor Kolar, the five Young People's concerts on Saturday morning, and ten free school children's concerts.

Patrons of the subscription concerts will hear the following artists as soloists: Florence Easton, Tito Schipa, Luella Melius, Sigrid Onegin (singers), Alfred Cortot, Ernst von Dohnanyi, Leonid Kreutzer, Alexander Brailowsky, Walter Gieseking, Mr. Gabrilowitsch (pianists), Joseph Szigeti, Efrem Zimbalist, Cecilia Hansen (violinists), Georges Miquelle (cellist), and Palmer Christian (organist).

The Detroit Symphony Orchestra each season accepts a few out-of-town engagements. This year more than thirty-five concerts will be played in twenty odd cities including Boston, New York, Philadelphia, Chicago, Cleveland and Kansas City, on its three road tours: one east, one west, and another in the State of Michigan.

The Mason & Hamlin is the official piano of this orchestra.

RAFAELO DIAZ



THE SEASON of 1926-27 finds Rafael Diaz singing his tenth consecutive season at the Metropolitan Opera—not in vaudeville. (Similar, but not identical, is the name of the Mexican tenor who is singing on the variety stage, Rafael Diaz.)

He, who spells his first name with an "o," was born in San Antonio, Texas. To become a professional pianist was the ambition of his boyhood. Promising, too, was his talent, for in time he was sent to Germany to prepare for a pianistic career. The discovery of the youth's tenor voice and its possibilities for the opera stage came as a happenstance during his student days at the Stern Conservatory. Once convinced that his singing talent justified serious cultivation he went to Italy and placed himself under the tutelage

of Vincenzo Sabatini. In less time than usually attends the preparation of a singer for public appearances, young Diaz was offered a contract to become a member of the Boston Opera Company. His first appearance on the stage came in a performance of *Otello*. The newcomer's versatility made him a valuable member of that company, and varied were the opportunities given him for gaining that breadth of experience which later was to make him a useful member of the Metropolitan Opera Company.

Before joining the latter company, in 1917, Mr. Diaz was engaged by Oscar Hammerstein for appearances at his Lexington Theatre. He had also sung as Mme. Tetrazzini's assisting artist in one of her lengthy tours of the United States. Among Mr. Diaz's notable achievements in opera was his singing of the leading tenor rôle of Cadman's *Shanewis* last June 24 and 28, when this work was presented in the Hollywood Bowl. "The major triumph of that production may be duly accredited Mr. Diaz," wrote Edwin Schallert in the *Los Angeles Times*. "He was generous with his opulent tenor qualities," said Carl Bronson, the *Los Angeles Herald's* reviewer, "and proved to be an actor of great dramatic impulse, carrying the scenes with verve and precision." Several weeks later he reappeared at the Hollywood Bowl as soloist at one of Sir Henry Wood's concerts.

"Somewhat unusual" is Mr. Diaz's success with concert audiences, too, as the *New York Sun's* writer has recorded—"not only was the program warmly received, but the applause which greeted him (in one of the tenor's recent *New York* recitals) was really as Caruso himself might have accepted under the circumstances."

In addition to his opera engagements, Mr. Diaz is making another trans-continental recital tour this season under Concert Management Daniel Mayer, Inc., *New York*. This artist makes records exclusively for the *Columbia Phonograph Company*.

SAMUEL DUSHKIN

WHEN precocious talent plus determine application profits by expert guidance, success seems an inevitable result. So it has proved with this young Russian violinist.

In early childhood it was evident that Samuel Dushkin possessed rare gifts. Before he had reached the age of nine he was known throughout his native Russian Poland as a child prodigy. (He was born in Suwalk.) Yet, even then, there was the ambition for more permanent achievement, and when he was brought to live in the United States, shortly after his tenth birthday, the decision had already been made to retire from public life for more advanced study. After rapid progress under New York teachers, he entered the violin class of Remy at the Paris Conservatoire and later became a pupil of Leopold Auer. Then final preparations for his début were made under Fritz Kreisler. But that event was postponed by the outbreak of the war—in which he served, first as an enlisted man in the British Army, and then under a special assignment from General Pershing.

Soon after peace France and England came to know and applaud Mr. Dushkin, his "fine musical sense," and his "finished style." New York reviewers were prompt to endorse Europe's esteem when, on January 6, 1924, he appeared with the New York Symphony Orchestra under Walter Damrosch. And now there is an annual demand for his recital and concert appearances in this country—as well as abroad.

Thirty concerts in Europe preceded Mr. Dushkin's 1925-26 tournee in America. This opened in Chicago as soloist with the Chicago Symphony Orchestra. His recitals took him through eastern, southern, and mid-western states, and five solo engagements were played on tour with the New York Symphony Orchestra under Bruno Walter—and then ten concerts in Italy, and more in Germany, France, and England.

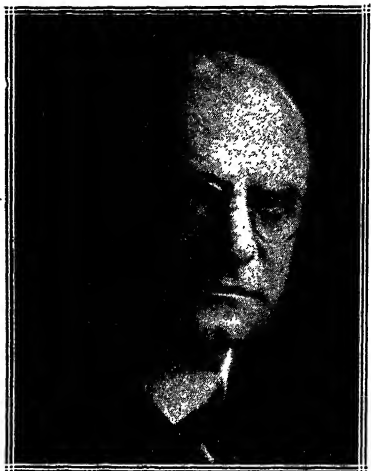
European engagements will occupy Mr. Dushkin the entire season of 1926-27. He will return in the fall of 1927—again under the management of George Engles, new Steinway Hall, New York.

Contemporary composers of violin music find a champion in this artist: many unfamiliar names and new works appear on his programs. The Suite for Violin and Orchestra which Gabriel Pierné is composing at present will be dedicated to Mr. Dushkin. He was chosen by Ravel to give the premiere of his Tzigane with the Concertgebouw in Amsterdam, also at the Ravel Festival in Paris. Blair Fairchild's Rhapsody on Hebrew Themes was also given its first hearing by him, with the Colonne Orchestra in the French capital.

As an arranger and transcriber of music for the violin Mr. Dushkin has also established high reputation. More than twenty of these have been published by Achott's Lohne, Mainz, Germany.



EASTMAN SCHOOL OF MUSIC



George Eastman

THE EASTMAN SCHOOL OF MUSIC of the University of Rochester is a gift by George Eastman to that University. For its permanent establishment Mr. Eastman provided funds for the erection, on an ideal site, of the school building with the Eastman Theatre as a component part; for an adjoining building in which are installed scenic and construction studios; for the Women's Dormitory building to which an addition was completed September 1, 1926, enabling the convenient housing of more than 200 women students; for a new structure of twelve stories adjoining and connected by street bridges to the main building of the school, work on which was begun in June, 1926, and which contains practice rooms, quarters for the Opera Department and a gymnasium; and for an endowment of \$5,500,000. Mr. Eastman's total gift approximates \$12,000,000.

The Eastman School offers instruction in all branches of music to students of all ages and degrees of proficiency. It conducts courses leading to the degree Bachelor of Music, leading to the Eastman School Certificate, special courses, and a preparatory course, covering requirements for admission to the degree and certificate courses.

In its special courses are included opera training in a department which produces opera in Rochester and from which is derived the Rochester Opera Company, producing opera outside Rochester; a course in motion picture organ playing preparing for professional work; a class for orchestral conductors; ensemble playing in all forms culminating in a student orchestra of more than 60 players.

The Eastman Theatre, of which Eric T. Clarke is manager, serves closely the educational interests of the school. It provides a seasonal musical program of metropolitan scope. It admits of public performance by students of professional capacity. Its orchestra of 66 players forms the nucleus of the Rochester Philharmonic Orchestra of 96 players, conducted by Eugene Goossens.

The Eastman School presents the Rochester Philharmonic Orchestra and the Rochester Little Symphony, conducted by Dr. Howard Hanson, in public concerts, the programs of which are made of unpublished works, for orchestra and in chamber music forms, by American composers.

In addition to its regular session, the Eastman School conducts a summer session, in which all departments are in operation. Special courses for public school teachers of music cover all requirements made on teachers and supervisors of music by public school curricula.

The officers of administration of the Eastman School of Music are: Rush Rhees, President of the University of Rochester; Dr. Howard Hanson, Director of the Eastman School of Music; and Arthur See, Secretary-Manager of the Eastman School of Music. Arthur See is Director of the Summer Session.

FLONZALEY QUARTET

THE SYSTEMATIC organization of institutions for their common weal has been an outstanding characteristic of the Swiss people for many generations. Since 1308, when Switzerland, the homeland of the Flonzaley Quartet, started its Confederation with three cantons, many and varied institutions have been founded for the public good—schools, banks, athletic contests, choral societies, et cetera. Nor has this spirit of



organization been confined to selfish, chauvinistic aggrandizement. The Swiss people organized the Universal Post Office, and started the Red Cross—in recognition of which foreign countries proposed to use the Swiss Flag (a white cross on a red field), reversed, as the society's emblem. The Swiss also created the League Against Cancer, the International League Against Tuberculosis, the International Federation for Prohibition, the International Office for Peace, etc. Today Geneva is the home of the International Society of Labor, it is the seat of the World Court, and the headquarters of the League of Nations.

In the Flonzaley Quartet—for it, too, is of Swiss origin—the First Republic has given us another institution of international celebrity, one which, dedicated to the highest musical ideals, has carried its message of beauty and joy into many lands.

It was in 1899, during their many walks together on the slopes of the Lake Geneva hill where the Villa Flonzaley now stands, that Edouard de Coppet and Alfred Pochon, both natives of Switzerland, conceived their idea of an ideal string quartet. Four years later, in 1903, after a careful planning of its work, the quartet was organized. Adolfo Betti, a native of Bagni de Lucca, Italy; Mr. Pochon, Ugo Ara, a Venetian, and Iwan d'Archambeau, born in Liege, Belgium, comprised its personnel. With the exception of Mr. Ara, the original viola player, the quartet remains intact—Nicolas Moldavan, a Russian and formerly a member of the Lenox and Elman Quartets, is the present violist.

It is only necessary to quote excerpts from the opinions of a few authoritative reviewers to confirm the unique place which this chamber music ensemble has created for itself in the esteem of music patrons throughout the world:

"It is too rarely that one hears ensemble playing so perfect in its finish," says the New York Post's writer: "No other organization of its kind gives us quite the same feeling of security and refinement" (from Figaro, Paris); "No other chamber music organization equals them in perfection" (Cincinnati Commercial Tribune, 1926); Adolfo Salazar, reviewer of El Sol, recorded their recent concert in Madrid, Spain, "One of the most extraordinary events in all the history of the Sociedad de Cultura Musical." The late James G. Hunker said, "They play more like angels than men."

Many who have not heard the Flonzaleys in person are acquainted with their exceptional artistry through the number of successful Victor Records which they have made. Loudon Charlton, New York, continues their manager.

DIRK FOCK



FROM Berlin to the United States and thence to Vienna may rightly be set down as marking the three major lines in the career of the conductor Dirk Fock. From the first his talent for music leadership seems to have been pronounced, and with an individuality strikingly displayed. For no less a master than Nikisch—of whom Mr. Fock was an ardent student—counseled against his embracing the usual academic course in conducting, even under Nikisch himself.

Born in Batavia, Java, Dirk Fock showed at an early age his special aptitude for music. He had that rare gift of absolute pitch; and in the course of time he became proficient as a performer on both the piano and violin. His progress carried him on to the point of preparedness which focused in 1907. Then it was that he appeared as guest conductor of the Bluthner Orchestra, winning an instantaneous success. During the two years that followed, Mr. Fock was leader of two Berlin choral societies, and conducted private representations of opera given with the Philharmonic and Bluthner orchestras.

During 1911 he served as first conductor of the Kurfürsten Opera in Berlin, and held a similar post at the opera of Mulhausen, Alsace, during the year immediately following. An invitation in 1913 to conduct the music festival of Sweden (Gothenburg) brought further invitations; and during the ensuing two years he appeared at the head of the Gothenburg Orchestra and Choral Society, and shortly thereafter was guest conductor of the Symphony Orchestra of Stockholm.

From 1917 to 1919 Mr. Fock was on several occasions guest conductor of the celebrated Concertgebouw Orchestra, in Amsterdam and the Hague; the Residatie Orchestra, in the Hague and Rotterdam; and the Kùrhaus Orchestra in Scheveningen, Holland. Then Mr. Fock sailed for New York.

He appeared as guest conductor of the New York Philharmonic Orchestra at the Lewisohn Stadium concerts, and led the National Symphony Orchestra in Carnegie Hall. He subsequently participated with Mrs. E. H. Harriman in her founding of the American Orcestra Society of which he was for two years its conductor. Later Mr. Fock appeared as guest conductor of the St. Louis Symphony, and was for one year conductor of the New York Civic Orchestra.

Since his return to Europe, in 1924, Mr. Fock has enjoyed a conspicuous success, both as conductor and professor of music in the Vienna Academy of Music High School. He had the honor to have Arturo Toscanini sit through an entire performance of an orchestra concert he conducted in Milan; and his conducting of *Tristan und Isolde*, at the Vienna Volksoper, brought him high commendation. He is now serving as head of the Vienna Konzertverein, and rendering an important contribution to Viennese music affairs.

FRASER GANGE

A DIGEST of professional opinion concerning the singing art of Fraser Gange readily explains the rapid rise of this Scotch baritone's popularity with American audiences.

Ever since that Aeolian Hall recital on January 18, 1924, which marked his début in the United States, the "intelligence, musicianship and well poised artistry" of this singer have been familiar to our audiences, reminds the New York Telegram's reviewer when recording his impressions of a recent recital—he "could hardly be expected to do more than reaffirm these excellences. . . . The baritone knows how to make his vocal resources count for all they are worth. He is admirably schooled in matters of style and delivery and his treatment of the phrase." "Always musicianly and of an artistic character" are Mr. Gange's interpretations, finds the Times writer—"he understands the beauty and significance of the English language."



Mr. Gange began his public career before most male singers settle down to serious study. Voice maturity came to him at the age of eleven, and shortly after his fourteenth birthday he made his first concert appearance as a full-fledged basso. Within the next two years he had sung Mephistopheles in Faust and the bass soli of Handel's Messiah. Mr. Gange's father having been a baritone singer, there was little difficulty in securing parental permission to follow music professionally. So, at the age of eighteen, he left his native Dundee, Scotland, to go to London to prepare seriously for his career.

After a year of study with Mme. Amy Sherwin came Mr. Gange's Queen's Hall début, and the impression made resulted in an immediate demand for concert and oratorio appearances throughout England and Scotland—though for ten more years he remained a student of his London teacher.

When, later, Mme. Sherwin made a recital tour of Australia, the baritone (for his voice had risen to this range in the meantime) was selected as her assisting artist. His reception there was such as to invite a return after completing his service with the British Army during the War.

Then came Mr. Gange's American début. His success here as a recitalist and oratorio soloist is now well known to American music patrons. More than twenty times he has sung the baritone soli of Beethoven's Ninth Symphony since coming to our country. His repeated appearances as soloist with our leading symphony orchestras and his numerous recitals have won for him a place secure in the appreciation of discriminating listeners. Nine opera rôles, forty oratorios, four hundred German songs, three hundred French songs, and more than twelve hundred English, Scotch and American songs are in his extensive repertoire. . . . Mr. Gange uses the Steinway piano. His appearances are booked by Concert Management Arthur Judson, New York and Philadelphia.

AMELITA GALLI-CURCI



THAT UNIQUE PLACE maintained by Mme. Galli-Curci in the esteem of the American public was deftly expressed by Archie Bell when writing of her sixteenth appearance in Cleveland, May 3, 1926: "The empress still sits upon her throne. The queens and princesses cast longing eyes upon it. There are heirs apparent, heirs presumptive, yes, even pretenders. But Amelita Galli-Curci has no equal in the realm of song."

Ten years ago—on November 18, 1916, to be exact—Mme. Galli-Curci made her American début, as Gilda in *Rigoletto*, at the Chicago Auditorium. And what a memorable début that was, not only to those who witnessed it but to newspaper readers throughout the country, for press dispatches broadcast widely the discovery of a new coloratura soprano whose vocal endowments and artistry were said to be "amazing."

Soon confirmation of those enthusiastic reports came from other cities—for from the beginning of her career in this country it became necessary for the diva to apportion her time between opera and concert. After her first appearances in the latter fields the demands for her presence became legion. And her début in New York with the Chicago Opera Association, in 1918, settled matters. Tumultuously she was received, just as she had been in the metropolis of the west. After her *Dinorah* in New York—the opera selected by the prima donna as the vehicle of her artistic entry into the nation's music center—Mme. Galli-Curci was heard in other coloratura rôles: Gilda in *Rigoletto*, Violetta in *La Traviata*, Juliet in *Romeo and Juliet*, and Rosina in the *Barber of Seville*. Then, with the passages of the seasons, the diva was heard in additional characters which served to demonstrate the extent of her versatility.

November 14, 1921, marked the diva's début as a member of the Metropolitan Opera Company where her appearances continue, year after year, to attract applauding throngs. Until January 4, 1924, when she sang her last performance with the Chicago Opera Association, Mme. Galli-Curci enjoyed the distinction, unique in this day, of being a member of both the New York and Chicago operas at the same time.

Back and forth across the country she has traveled, now in opera and again in concert. The largest auditoriums continue to be packed with people eager to hear her, and at advanced prices. Finally in the spring of 1924, at the close of her eighth consecutive season in America, and following ten other appearances in Southern California, came her concert in the Hollywood Bowl before an audience of twenty-five thousand.

Two years ago Mme. Galli-Curci made her first tour of England. Her first London concerts were completely sold out months in advance. In every

AMELITA GALLI-CURCI

city of that tour there was the same keen desire to hear and see the celebrated artiste about whom so much had been read. When, in the spring of 1925, she agreed to make the journey to Australia and New Zealand, those English triumphs were duplicated. In many places old time records for attendance and box-office receipts were broken.

Milan, Italy, was the birthplace of the noted singer. Her parents were gentlefolk; her father a banker. As in all cultured European families music is considered an essential in education, young Amelita was sent to the Milan Conservatory to study piano. She became a first prize graduate at the age of sixteen. Three years before that she had acquired a speaking mastery of five languages.

During the next few years Signor Galli met with financial reverses, and quite naturally the young Signorina turned her attentions to the piano as a means of helping. Pietro Mascagni, the composer, chanced one day when calling at the Galli home, to hear her sing, and it was largely on his counsel and urging that the voice which now charms so many was trained for the art of song.

At that time funds were not available for singing lessons so Signorina Galli set herself to the task of teacher as well as student. After three years of self-teaching she felt confident that she was ready for a public hearing. With her mother she journeyed to Rome and obtained an appearance at the Costanzi. The opera was *Rigoletto* and the rôle Gilda. The impression which she made seemed to justify that self-confidence. Soon Turin heard her, Alexandria, Cairo, Barcelona, Madrid, and St. Petersburg (where Signorina Galli sang before the late Czar). Season succeeded season. The singer's repertoire grew, and with it her vocal resources.

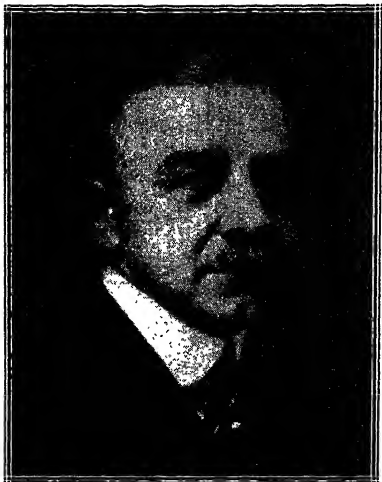
At length an opportunity presented itself to go to Buenos Aires. Cordial, indeed, was the reception accorded her in that South American country. Returning homeward via Havana at the close of that opera season, the prima donna decided to visit the United States. She arrived in New York during the summer of 1916 unknown except to those who keep themselves informed of foreign opera activities.

The offer of Maestro Cleofonte Campanini to sing two guest performances with the Chicago Opera Association, at three hundred dollars each, was accepted. Hearing her for the first time at the final rehearsal for her American debut, he offered her a long-term contract at figures much more substantial.

Another coast-to-coast tour is being made by Mme. Galli-Curci this season. After inaugurating her season in Buffalo, N. Y., October 8, a series of engagements in Western Canada (including several cities never before visited) and along the Pacific Coast will occupy this artiste until returning to the Metropolitan Opera. Her season with that company extends from December 27 to February 5, after which concerts will again engage her until the middle of May.

Mme. Galli-Curci makes records exclusively for the Victor Talking Machine Company and in recital she uses the Steinway Piano. She is under the world management of Evans & Salter, 527 Fifth Avenue, New York City.

RUDOLPH GANZ



THIS, HIS sixth consecutive season as conductor of the St. Louis Symphony Orchestra, finds Rudolf Ganz contributing a noteworthy service in heightening the music appreciation of the thousands who patronize its concerts.

Mr. Ganz was only twelve years of age when he stepped before his first audience—not as a pianist or conductor, but as a cellist. For four years he had studied that instrument together with the piano, and it was not until his seventeenth year that he first played the latter instrument publicly. His playing of the Beethoven C minor Concerto with the Municipal Orchestra of Lausanne was accomplished with such success that henceforth the piano became the instrument of his specialization. After further study with noted teachers in Strasbourg, and with

Busoni in Berlin, came his official début as a pianist. That event took place in Berlin with the Berlin Philharmonic Orchestra in December, 1899, with the young artist playing three concertos, and in a fashion to at once command the respect of connoisseurs. Just four months later came the Ganz conductorial début when he reappeared with the Berlin Philharmonic to conduct his Symphony in E.

It was in February, 1906, that this Swiss pianist (he was born in Zurich) was first heard in New York. The success of his playing with the New York Symphony Orchestra under Felix Weingartner was epigrammed by the Sun's reviewer: "the short-haired Ganz is man's pianist, as the short-haired Weingartner is man's conductor." For the next three years European engagements occupied Mr. Ganz. Eight of the following nine seasons found him again concertizing in this country and Canada, during which he played in more than two hundred cities.

Mr. Ganz had firmly established his prestige as a pianist with American audiences before he was invited to appear as a "guest" conductor of the St. Louis Symphony Orchestra in 1921. The deep impression which he made resulted in his being selected permanent conductor.

"Mr. Ganz's technique with the baton is as neat as it would be were he using a piano," observed the New York Times reviewer during the summer of 1925 when he conducted the New York Philharmonic in a week of its Stadium concerts. "Ovations, rare even from enthusiastic Hollywood Bowl audiences," greeted him last summer when he appeared as "guest" conductor and pianist with the Los Angeles Philharmonic.

The Steinway is Mr. Ganz's piano, and he makes Duo-Art Rolls. Under his direction the St. Louis Symphony Orchestra has also made Victor records.

DUSOLINA GIANNINI

WEIGHED in the balance of expert opinion and measured by box-office standards, Dusolina Giannini's first three years before the public registers a success extraordinary even in this day of many celebrities.

The launching of this Philadelphia soprano's career is still fresh in the minds of New York music patrons. On the evening of March 14, 1923, as a substitute for a suddenly indisposed artist, Miss Giannini stepped before her first audience at a Schola Cantorum concert in Carnegie Hall. The "triumphant success" of that début and the "genuine enthusiasm" which it evoked have been duly recorded by H. T. Finck and W. J. Henderson. That this artist has continued steadily forward in the esteem of reviewers and in popularity with American concert audiences finds its most convincing testimony in the fact that her fourth concert season in this country is again solidly booked.



London first heard Miss Giannini on June 19, 1924, exactly forty-four years after the first London appearance of Marcella Sembrich, her teacher – and "she convinced those who had come to doubt that she was really as wonderful as report made her out to be," declared the writer of the *Daily Sketch*.

Then in the spring of 1925 came Miss Giannini's first tour of Germany, a tour which was unanimously conceded the "greatest success of any foreign artist since the war." Following her recital début in Berlin sold-out houses greeted the American soprano throughout her tour, which included two Berlin recitals, two in Breslau, one each in Hamburg, Hanover, and Stettin, two solo appearances with the Berlin Philharmonic Orchestra under Wilhelm Furtwaengler, two with the Gurzenich Orchestra in Cologne, and again under Mr. Furtwaengler with the Leipzig Gewandhaus.

It was in Berlin that Miss Giannini made her opera début, May 12, 1925, as *Aida*. Thirty-six times was she called before the curtain, and a second performance was immediately arranged for. During that tour she also sang this rôle twice and *Santuzza* once at the Hamburg Opera. . . . "With what delight one listens to this perfect flow of tone and its faithful adherence to the melodic line," wrote one German reviewer. Several referred to her as "a model and example for others to follow," both histrionically and vocally. "She is one of that steadily decreasing circle of great mistresses of song," said H. F. Schaub, of the Hamburg Correspondent. "We willingly confess that nothing remains for the critic but to lay down his pen in admiration and join in homage to a perfect artist."

Return engagements in Germany, both opera and concert, will occupy Miss Giannini until December 12 when she opens her American tour in New York as soloist with the New York Symphony Orchestra. There are no more available dates in the transcontinental tour of this country which Concert Management Daniel Mayer, Inc., New York, has booked for her.

BENIAMINO GIGLI



A SERIES of notable achievements, both in concert and in opera, remain to be added to the narrative of Beniamino Gigli's career which appeared in the first edition of Pierre Key's Music Year Book.

Mr. Gigli inaugurated his twelfth season before the public—his sixth consecutive one as a principal of the Metropolitan Opera Company—when he sang in the opening performance of that institution's 1925-26 season. The opera was *La Gioconda*, the same in which he made his début at Rovigo, Italy, in 1914. Again his singing was the source of "continual delight," as the New York World's reviewer recorded, and W. J. Henderson observed that he "rose to the topmost level of his evening of glory." As the season progressed it seemed to be the consensus of written opinion that there was even a

further ripening of those vocal splendors which long since had made Mr. Gigli the great favorite that he is with patrons of the New York opera house. Altogether he sang in forty-six performances last year including those of *La Cenerentola* which was given its American première last season. (His singing of the rôle of *Giannetto* in that opera was "one of the tenor's finest achievements," to again quote Mr. Henderson.) Four times, too, was Mr. Gigli a soloist at the Metropolitan's Sunday night concerts.

In the Spring of 1926 the tenor accepted an invitation to sing in seven opera performances at the Teatro Nacional in Havana, Cuba. It is recorded that those appearances evoked demonstrations rare even in that theatre. "Un gran triunfo" the press called his visit. A summer vacation in Italy was interrupted to sing in eight concerts and to appear in four performances of *Lohengrin* in Bologna for charity—the proceeds of the latter totalled a million lire.

The month of October last found Mr. Gigli back in the United States for a series of concerts—in Bangor and Portland, Me., Boston, Cleveland, Milwaukee, Montreal, Rochester, Hartford, and New York. Measured by box-office receipts, the enthusiasm of his huge audiences, and the comments of music writers the tour was all that the word "successful" implies.

For his New York recital the large Century Theatre was unable to accommodate all who sought admittance. According to box-office statistics this was the "largest" audience ever to attend that theatre. The New York American's reviewer in writing of that occasion said: "Gigli ravished the ears of his listeners with an unceasing flow of lovely sounds. He is a master of honeyed song." "He is certainly a singer, and one of the world's sweetest and best," summed up the Herald Tribune writer. Mr. Gigli's first appearance with the Metropolitan Opera Company this season was scheduled for November 2 in Brooklyn. On November 5 he commenced his New York 1926-27 Metropolitan performances in *Marta*. . . . R. E. Johnston, New York, is Mr. Gigli's manager. He makes records for the Victor.

WALTER GOLDE

DISCRIMINATING music patrons are well aware how important to the singer of an aria or song, or the violinist or cellist, is the accompanist. He can, by his art and his sympathy, add immeasurably to the performance. During recent years there have come to the forefront a few outstanding pianoforte accompanists, and conspicuous among them is Walter Golde.

An artist, Mr. Golde is signally equipped to aid the singer. He recognizes the importance of free and rightly used tone as the first essential to the fullest interpretation of music and text. Having specialized in the technique of the singing voice, Mr. Golde has been able to guide many singers—the less experienced, as well as others occupying distinguished positions in the world of music—in securing the utmost possible in their interpretations. For such achievement is possible only when the medium of expression is unfettered. Appreciating this fact, Mr. Golde has devoted himself to a mastery of the fundamentals upon which pure and controlled tone is based. Thus is he enabled to serve in ways other than a musical stylist, familiar with traditions and impeccable taste. His musicianship is available, and his pianistic skill. But coupled to both is his understanding of the technical requirements of the singer who, in gaining them, steps the higher as an artist.

It is quite possible that without his experience as a conductor Mr. Golde would not have the broad perspective he is able to bring to bear upon the singers who come under his guidance. That schooling enhanced his music perceptions; and it has permitted him to value rightly the part choral music is taking in the art life of this country, and the influence which choral singing is more and more radiating.

For, contends Mr. Golde, the future of our music art is hinging steadily, and to a greater extent than ever, upon our choral advancement. In such circumstances it is only natural that he should be lending additional time to choral activities, as conductor and—from his position as a specialist in vocal technique—an educator of combined superior choral singing in its fullest sense.

From his early boyhood days, Mr. Golde has been a student of music. Long before he entered Dartmouth College (which conferred on him his Bachelor of Arts degree) he had progressed to a most efficient extent. Then came his period of study in Europe, followed by his return to his own country.

Recent years have carried Mr. Golde to an eminent place in his profession. His varied resources are becoming more widely recognized and appreciated. That is why he is compelled to allow less and less time to extended tours with great artists, in order to devote himself to his larger sphere of work in and adjacent to New York. Mr. Golde's studios are in the new Steinway Building, New York City.



EDWIN FRANKO GOLDMAN



A SYMPHONY orchestra in brass—in that sobriquet, so frequently used by New York music writers when referring to the Goldman Band, is significantly implied those qualities which have distinguished this “virtuoso” ensemble among organizations of its kind.

When Edwin Franko Goldman conceived the idea of giving a series of free band concerts on the Green of Columbia University during the summer of 1918 his purpose won the hearty support and co-operation of a group of New York's influential music patrons. Sufficient funds were raised for Mr. Goldman to assemble a band of expert musicians who would be capable adequately to interpret music of the high standard he desired to program. From the beginning the enterprise was a conspicuous success. Night after night

thousands gathered to applaud, and press comments agreed that “new standards had been set for bands and band music.” After the sixth season Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murry Guggenheim, who had numbered among the largest contributors, announced their willingness to underwrite the enterprise, and through their generosity the Goldman Band concerts have become a permanent institution of New York's summer season.

In 1923 the Band was invited to give its concerts in Central Park's Mall where the nightly audiences of from 15,000 to 35,000 could be more conveniently accommodated. During the summer of 1925 the concerts were transferred to the Campus of New York University, and in 1926 the series was divided between that site and Central Park.

The artistic achievements of the Goldman Band, the excellence of its ensemble and the high musical standard of its programs, are too well known to require extended comment. Thrice each week fourteen broadcasting stations have relayed its music making to radio listeners throughout two-thirds of the United States.

Mr. Goldman is a native of Louisville, Ky. When at the age of eight he was brought to live in New York, his inherited fondness for music found its expression in learning to play the cornet. At fourteen he was awarded a scholarship at the National Conservatory of Music in New York (of which Anton Dvorak was then director) and later he became a pupil of Jules Levy. Mr. Goldman was only seventeen when he became first cornetist of the Metropolitan Opera Orchestra, where he remained for ten years. Then followed numerous opportunities to conduct orchestra concerts—and, finally, his own band.

“Sound musicianship,” “finesse,” and “dash” are qualities which have made this conductor a popular favorite. He is likewise known as the composer of many interesting compositions. . . . Inquiries concerning the forthcoming concert tour of the Goldman Band should be addressed to Mr. Goldman's Secretary, 202 Riverside Drive, New York.

CLAUDE GONVIERRE

IT WAS Rafael Joseffy himself who said to his pupil: "You are ready now for your career, which should be one to make us both proud." From that day on Claude Gonvierre has gone on to steadily worthy objectives, disclosing talents by no means confined to those of piano playing alone.

For his musicianship and his inherent understanding of interpretative style for the singer, together with a gift for vocal technique, have carried him into fields other than that belonging to the pianist alone.

His preparation was under the master, Joseffy, and later with Josef Lhevinne, in Berlin. But soon after he began his pianistic career, with the Philharmonic Orchestra of Berlin, Mr. Gonvierre played for Miss Geraldine Farrar and received from her a professional offer to be the solo pianist of her Concert Company, and to appear as her accompanist as well. That was in 1918; and for seven successive seasons Mr. Gonvierre was continuously a prominent member of Miss Farrar's organization and visited with her innumerable cities in all parts of the United States, and in France, Germany, and Italy.

During the final year of the soprano's public activities, when a condensed version of the opera *Carmen* was presented, Mr. Gonvierre conducted the performances. This broad experience has therefore fitted him especially to be a mentor to singing artists who appreciate counsel and suggestions from one of his broad experience. As a coach for younger professional singers and for those of talent who are preparing for public appearances, Mr. Gonvierre is able to bring resources of an unusual character.

He has recently returned from Europe, where he appeared in a series of pianoforte recitals—one being a command to appear before the Queen of Italy. It was on these occasions that he disclosed those qualities which prompted the reviewer for the *New York Times* to write: "He is a pianist of rare skill and power, and his rich tone and exquisite technique give him the distinction of being an artist." And, in common with many others, the music commentator for the *Boston Globe* declared: "His is a technic at once accurate, certain and brilliant, and his tone is delightfully clear, limpid and unforced and yet abounds in warmth and body which lends the singing quality to the passages demanding lyrical treatment."

Mr. Gonvierre has nevertheless found his keenest satisfaction in his association with the singer—chiefly as coach, and as a specialist in the technique of singing. Although he will fill engagements near New York as accompanist to distinguished artists, New York will be his headquarters.

From now until the late Spring, when he is to continue his coaching and voice teaching activities at his villa on Lake Como, Italy, Mr. Gonvierre will be available at his studios at The Warwick, Fifty-fourth street and Sixth avenue, New York City.



GITTA GRADOVA



REGARDED by critics as one of the exponents of Scriabin, Gitta Grádova has at the same time an eclectic piano repertoire at her command ranging from Bach to the moderns, with a distinctly individual interpretation of each composer. H. T. Parker, Boston music critic, wrote: "she plays Bach, Chopin, Scriabin, and Liszt, each with a thrill, each with a stamp of a personality upon the music."

Miss Grádova was born of Russian parentage in Chicago and throughout her career her musical training has been American. For the last seven years, since she was fifteen years of age, she has been studying with Djane Lavoie-Herz of Chicago, a disciple of Scriabin. It was from Mme. Lavoie-Herz that Miss Grádova derived her knowledge and interpretation of the works of the Russian master.

Miss Grádova has appeared extensively in recital with much commendation from the press. The New York Herald Tribune reviewer thinks her "style is vivid, her imagination active and her interpretation original, although none of these rare qualities is allowed for a moment to intrude upon or mar the perfections of her technique."

"Her technique," Richard Aldrich of the New York Times feels, "is strong and supple, full of grace, and allows free play to an analytical mind and a poetic personality." And Deems Taylor, in the New York World, concluded, after observing her "exceptionally powerful and sensitively colored tone," that "anyone who can put the vitality that Miss Grádova does into Scriabin's offerings is no ordinary pianist."

Miss Grádova has also appeared with numerous symphony orchestras throughout the country—the New York Philharmonic and the symphony orchestras of Los Angeles, Minneapolis, St. Louis, Cincinnati and Toronto. On these occasions she has played such compositions as the Variations Symphoniques of Cesar Franck, Rachmaninoff's Second Concerto, and the D minor Concerto of Bach and she is said to be the first pianist in America to perform Scriabin's piano concerto.

Willem Mengelberg, conductor of the New York Philharmonic Orchestra, wrote a note to the management of Miss Grádova, after attending one of her recitals, in which he said: "It was with a great pleasure that I heard the fine piano playing of Miss Grádova, and I congratulate you on having under your management so fine a young artist. Such a pianist is evidence of what can be done by an American in America, and I look forward to hearing her again. Such art and such musicianship are indeed rare."

Miss Grádova is under the Arthur Judson Concert Management, Steinway Building, New York. She plays the Steinway Piano and records for the Duo-Art.

CHARLES HACKETT

IN the gradual recognition of American music artists extended by audiences of their compatriots, certain singers and instrumentalists have played a vital part. For the chief element responsible for such recognition seems the achievements of those artists whose eminence has carried the day.

Conspicuous among the singers who have made the way easier for their American colleagues is Charles Hackett. His steady and sure rise to a distinguished place in the operatic sun has been often marked. But if he was one of the signally fortunate, he also has been summoned to perform tasks which only the signally fortunate appear able to perform. From his earliest professional endeavors, as a rising church choir singer, to the night when he captured a critical first night Metropolitan Opera House audience by his singing of the Almaviva music in *Il Barbiere di Siviglia*, Charles Hackett's career has been an uninterrupted success. His voice always seemed to be the type of tenor voice which opera patrons liked to hear. And his style, coupled to an aptitude for the stage, brought him into prominent notice soon after his début, in the *Politeamo Theatre of Genoa*.

It was the late impresario Lusardi who predicted for him an illustrious opera career. And it was Lusardi himself who sought out the then young tenor and suggested that he accept a special engagement he felt Mr. Hackett should fill.

Such was the situation, some dozen or more years ago, when all Italy was talking about a young American lyric tenor who had risen suddenly to fame. The dreaded *La Scala* came quickly to Charles Hackett, and therein he conquered. Thereafter he went to the *Costanzi* of Rome, and again success touched him on the shoulder. South America, Monte Carlo, the one and only Covent Garden of London, and the Paris Opera as well. The reigning opera houses of Europe sought out this tenor and gave him every opportunity to shine in rôles of the romantic type.

These successes, however, were only preliminaries for others to come in Mr. Hackett's own country; and they have been both continuous and many. It would be superfluous to dwell in detail upon the extent of his recognition, both with the Metropolitan and the Chicago Civic Opera organizations. Or to comment upon his concert triumphs, in all parts of the land. It is only within the past few months that Mr. Hackett returned to the United States after several months of professional activity in the foremost opera houses of Europe. He is again a leading tenor with the Chicago Opera forces, and will sing for the entire season. Following that engagement, next Spring, Mr. Hackett will make a Pacific coast tour, and will be available for concerts during that period. His concert affairs are managed by the Wolfsohn Musical Bureau, New York, he makes records for Columbia, and uses the Chickering piano.



RICHARD HAGEMAN



A RECORD such as Richard Hageman's is outstanding, even among musicians of the foremost rank—revealing, as it does, expert accomplishment in several different branches of musical art.

This gifted conductor-composer-pianist was born in Leewarden, Holland. His father, a native of that country, was a director of the Amsterdam Conservatoire; his mother, a Russian, was a court singer in Holland. Quite naturally Mr. Hageman's music education began in early childhood. Under the guidance of his father he had made such progress at the piano that he was accepted as a pupil by the Brussels Conservatoire soon after his tenth birthday. There under Gavaert and de Greef there came an unfolding of the Hageman gifts that soon attracted the attention of Holland's Queen, through

whose graces he was appointed assistant conductor of the Amsterdam Royal Opera at the age of sixteen. Within two years he was made first conductor of that institution. His deep interest in things vocal next induced him to accept an invitation to come to Paris as an associate of Mathilde Marchesi. Then, in 1906, Yvette Guilbert brought him to the United States as her accompanist.

Already known abroad as a conductor of marked gifts, the high order of his musicianship, as displayed during his tours with the French disease, won prompt recognition in this country. Substantial evidence of this was forthcoming in 1908 when Mr. Hageman was invited to become a conductor of the Metropolitan Opera Company. Thirteen years he was associated with that institution, both as conductor of opera and of the Sunday night concerts. For eight years he was in charge of the latter. Just as distinguishing were the achievements of his subsequent engagement with the Chicago Civic Opera Association as associate musical director and first conductor of the French repertoire. So, too, at Ravinia and with the Los Angeles Opera Company. Of the latter organization Mr. Hageman was both musical and artistic director and conductor for two consecutive seasons.

In the concert hall Mr. Hageman's leadership has also won its prestige. His conducting of the San Francisco Exposition Orchestra and of the Fairmont Park Symphony Orchestra in Philadelphia received such praiseworthy comment that it was this leader who was chosen to conduct the first concert of Pittsburgh's newly organized symphony in May of 1926.

With his wide experience and authoritative musical knowledge there has been a growing demand for Mr. Hageman's services as a coach and teacher. The number of artists and students who now patronize his studio at 257 West 86th Street, New York, oblige him to confine his work as an accompanist (among which he is considered one of the most expert) to the metropolitan area. That Mr. Hageman is the composer of many fine songs is also widely known, as these have appeared repeatedly on the programs of noted singers.

DAISY JEAN

THRICE GIFTED is this Belgian artiste—for it has been the unique fortune of Daisy Jean, internationally esteemed as a virtuoso celliste, to gain serious recognition also as a singer and as a harpiste.

Born in Le Havre of French and Scotch parents, Antwerp has been Mlle. Jean's home since girlhood. There she and her four sisters attended the National Conservatoire—one a violiniste, one a pianiste, one a singer (who has sung at the Paris Opera Comique), and the fourth an actress. Daisy Jean commenced her music studies as a harp pupil, later becoming a member of Jacob's cello class. It was with this latter instrument that she captured the Conservatoire's first prize gold medal at graduation. The deep impression which she made at that time attracted the attention of the Queen of the Belgians, herself a violiniste, and by her command Mlle. Jean played regularly at Court both as soloist and in chamber music ensembles. . . . The discovery of her soprano voice, and its serious training, came later.

Before the outbreak of the War, Mlle. Jean had already gained distinction throughout Europe. She had played Saint-Saens's cello concerto under the direction of the composer, and had appeared as orchestra soloist under Nikisch, and other noted conductors, in addition to her numerous recital engagements.

Mlle. Jean was first heard in this country when she made a tour of the United States and Canada for the Belgian Relief under the auspices of the Belgian Ambassador. In recognition of her services in this cause she was decorated by King Albert with Les Palmes en Or de L'Ordre de la Couronne, and an anonymous donor on behalf of the Belgian people presented her with a fine old Italian cello.

During that and her subsequent tours of the United States this "attractive young woman with a virile personality" has been heard in practically every American city of musical importance. That her programs of cello numbers and songs accompanied (by herself) at the harp have won the applause of the discriminating has been remarked by many music writers.

Walter Damrosch has written: "Daisy Jean is a violoncellist of exceptional talent and achievement. It is rarely that one hears a woman master this instrument with such success." The New York Times reviewer has called her "a well schooled player, possessed of dash and imaginative power. She plays with energy and taste, breadth of style and vigor." The Boston Transcript writer has commented upon the "exceptional quality" of her soprano voice and "especially her lovely soft high tones;" the Boston Globe reviewer, likewise of the "richness and lustre" of her "sweet voice." Her "harp playing is characterized by brilliancy as well as delicacy. Such a genuinely musical person is indeed rare," says the Washington Star's reviewer. Jean Wiswell, Fisk Building, New York, exclusively manages Mlle. Jean's tours.



MARIA JERITZA



SENSATIONAL, a word for which discriminating music folk find little use today, immediately suggests itself—and rightly—when conversation turns to Maria Jeritza's success in the realm of opera. Certainly, few artists of any time have occupied a more prominent place in the public eye, have won greater popularity, or more deserved.

The little town of Brunn, in what was then Austria, but now is part of Czechoslovakia, was Mme. Jeritza's birthplace. Her early career in European opera houses, notably those of Vienna, attracted the attention of the Metropolitan Opera Company of New York, where she made her memorable début on November 19, 1920, in Korngold's *Dead City*. This triumph was followed by her epoch-making characterization of Tosca, of which the

late H. E. Krehbiel said: "We cannot recall a similar scene in all the history of the opera house which witnessed many a great artistic triumph. It was not applause, it was an emotional tumult, a tempest." Mme. Jeritza was immediately established as a great popular favorite; a drawing card whose performances have always sold out, and each year found her the star of a novelty or revival. Thus she appeared in *Thais*, *Jenufa*, *Rosenkavalier*, and this last season she has contributed one of the outstanding successes of her remarkable career in Puccini's posthumous opera *Turandot*.

Three years ago Mme. Jeritza added the English public to her admirers when she made her notable début at Covent Garden as Tosca—an event witnessed by Their Majesties the King and Queen, the first operatic performance they had attended in a number of years. Last year Mme. Jeritza sang at Windsor Castle by Royal Command, before the members of the Royal household, and this year she returns to Covent Garden for her third season at that great opera house.

American concert audiences, too, have also capitulated to this beautiful "Queen of Song," for Mme. Jeritza has found time amidst her arduous operatic activities to fill nine concert tours in America, including one to the Pacific Coast. This spring she is appearing in Boston, Philadelphia, Baltimore, Washington and Chicago for the fourth time and in many other cities for the second and third times. In concert as in opera, her vibrant, colorful voice, her extraordinary beauty, radiant personality, and exquisite sense of dramatic values have swept all before.

Mme. Jeritza's management is the Metropolitan Musical Bureau, 33 West 42nd Street, New York City. She uses the Knabe piano and records exclusively for the Victor.

ARTHUR KRAFT

CHOOSING a career is not such a difficult matter when natural gifts and early training point the way as plainly as Arthur Kraft's did. That the singing talent was his even in boyhood was repeatedly commented upon during the days Master Kraft's fresh soprano voice was heard in the choir of St. Chrysostom's Church in Chicago. (Buffalo, N. Y., was his birthplace.)

Valuable, indeed, was that early training to prove—for young Kraft had the good fortune to be associated with choir-masters who were competent musicians. That training extended over a greater number of years than usual, too, for after settling into an alto his voice matured without the usual "break" into its lyric tenor. A command of the piano and instruction in harmony were also acquired during those thirteen years. . . . Then, for a time, the legal profession lured his ambitions. He prepared for and passed his bar examinations and practiced law for two years.

During those years there came a mellowing of the Kraft voice which began, more and more, to attract attention. Once convinced that singing was his métier he became a voice pupil of Professor Marescalchi and commenced coaching oratorio with Dr. Charles E. Allum. After further study with Arthur Burton and Frank La Forge, law was abandoned, for in addition to his work as soloist in several prominent Chicago churches there came numerous opportunities to sing in concert and oratorio—and with cumulative success.

His "exceedingly pleasing voice," its "good range and grace of use," to quote the New York Sun's reviewer, are qualities which have won high favor both in recital and in the field of oratorio singing. Within recent years he has won particular distinction in his appearances as soloist with the Boston Handel and Haydn Society, Chicago's Apollo Club, Swedish Choral Club and the Chicago Sing Verein, the Detroit Symphony Orchestra, the New York Oratorio Society, and the Mendelssohn Club in Pittsburgh, and at such important festivals as Bethlehem's Bach Festival, Ann Arbor, Evanston, Newark, Hays and Pittsburg, Kansas.

Since October, 1922, Mr. Kraft has been tenor soloist of St. Bartholomew's Episcopal Church, in New York. He has also been associated with the La Forge-Berumen Studios for several years, though these activities have not interfered with his continued progress as a recital and oratorio singer. . . . "Among the new singers of the day he gives evidence of being the best equipped to follow in the footsteps of Alessandro Bonci," writes the New York Morning Telegraph's reviewer of this artist. . . . Address all communications: Management Arthur Kraft, 149 West 85th St., New York.



JUILLIARD MUSICAL FOUNDATION



ESTABLISHED under the will and by the munificent bequest of Augustus D. Juilliard, The Juilliard Musical Foundation has been functioning actively for more than a half decade. Mr. Juilliard was a New York merchant who appreciated music and was interested to promote musical prestige in the United States. For many years he was a Director of the Metropolitan Opera and Real Estate Company, and a generous supporter of various music movements.

After specifying in his will a number of legacies, he stated that the residue of his estate should be devoted to establish and carry on the Juilliard Musical Foundation. For some time after his death funds were unavailable for the particular purposes of the Foundation, causing some people to ask questions and express disappointment, but the interests of the organization were in the competent hands

of five reliable trustees, who were solicitous to have the work of the Foundation justify the founder's great benefaction. Their patience and devotion were finally rewarded, and the sum of \$12,707,730.15 was put into their keeping. By prudent investment and the receipt of undistributed additional funds, the funds of the Foundation will reach \$13,000,000.

The income of this sum only will be expended. As the whole country is to be served musically by an income of \$500,000, it is not possible to distribute a disproportionate share to any one city or State.

Any American music student who fulfills the necessary requirements is eligible for aid from the Foundation. As everyone cannot be helped "for the asking," regulations have been necessarily made governing the grants. Two forms of student aid are available: scholarships for students in schools in the United States, and fellowships for advanced study in New York City.

Advanced music students, adequately prepared, are examined in New York City by an able board of examiners in four departments—Piano, Singing, String Instruments, and Composition.

Graduate students—eligible for admission into the Juilliard Graduate School of Music, conducted at 49 East Fifty-second street, New York City—should be over fifteen years of age and under thirty, and have a general education equivalent to a regular four-year high school course. They must be able to pass tests in ear training, sight reading, and general theoretical knowledge.

Piano students must be prepared to play a prelude and fugue by Bach, a sonata of Beethoven, a nocturne of Chopin, or a similar composition or group of two compositions of their own choice.

JUILLIARD MUSICAL FOUNDATION

Violin students must be able to play major and minor scales and arpeggios in three octaves; etudes by Kreutzer, Florillo, and Rode; a concerto of corresponding difficulty to the Bruch G minor or Wieniawski, and a group of three numbers of their own choice.

Cello students must be able to play scales and arpeggios in major and minor keys, with various bowing through three octaves; an etude or caprice by Franchomme, Piatti, Dupont, Servais, Lee, or Dotzauer; part of a Bach suite unaccompanied; a movement from a sonata or concerto, and a group of two modern numbers.

Vocal students will be required to perform vocalises, an air by Gluck, Handel, or Mozart; a song with text in a foreign language, and a song by standard modern English or American composer.

Composition students must be able to demonstrate a knowledge of harmony, counterpoint and an elementary knowledge of form; and must submit original works in strict or free form, and be able to develop a given theme in strict or free form.

Students receiving graduate appointments will receive their instruction at the Juilliard Graduate School, 49 East Fifty-second street, New York City.

Applicants for undergraduate scholarships must be over twelve and under twenty-four years of age, and be able to demonstrate unusual musical ability.

Undergraduate scholarships will not be granted to students who are financially able to pay for instruction.

The place of study for the undergraduate student will be determined by the examining board after each student's qualifications and needs have received individual consideration.

In addition to its work in aiding students, the Foundation grants money to selected musical enterprises that have national significance.

It is the definite purpose of the Foundation to aid and strengthen existing organizations, rather than to establish new ones.

For further information about its work, letters should be addressed to Juilliard Musical Foundation, 49 East 52nd street, New York City.



KARL KRUEGER



BEARING a letter from Robert Fuchs, composer, Karl Krueger, then a young New York lad, set out from Vienna to find Arthur Nikisch, famous conductor. "I wish you to take him warmly into your heart; he is to be taken seriously," the letter requested.

But Herr Nikisch told the youthful Karl that he could not teach conducting. He mentioned how a boy had come to him persistently to be shown how to conduct to whom he had finally said: "All right, we will begin. Now watch: thus we beat 4/4 (and he demonstrated); thus we beat 3/8; thus 2/2 thus 6/8. The lesson is over and I have taught you how to conduct.

Karl listened in amazement and exclaimed: "But, Herr Nikisch, I knew all

that when I was fourteen. It is not that I come to learn, but the technique of influencing the orchestral nuance." Nikisch was so impressed that he told him to bring his scores and he would help him.

In Vienna, Mr. Krueger first attracted attention for his striking resemblance to Felix Weingartner, conductor. He became assistant to Franz Schalk at the Vienna Opera, and he filled his position with such success that when he resigned Herr Schalk wrote in a letter that "he has proved himself especially gifted for a conductor's career. I have no doubt he will play an important rôle among the foremost orchestral chiefs of his time."

And now Mr. Krueger has returned to America to conduct the newly formed Seattle Symphony Orchestra.

During the summer of 1926 Mr. Krueger went to Paris and gathered together an orchestra composed of members of the Société des Concerts du Conservatoire de Paris. He conducted his improvised orchestra in a number of concerts at the Pleyel Hall successfully, receiving much favorable criticism from the Parisian music reviewer.

The reviewer in the Paris Telegram praised him for his "command and precision which only pertains to first-rate orchestral leaders. His beat is regular and his knowledge of the music he gave profound. He held his orchestra in his hands. It was a pleasure to watch so much repose with such perfect accuracy. His audience was an appreciative one, his applause being as genuine as it was merited, and he received an ovation at the end of his all too short concert."

The Galois said he has "shown excellent qualities as a conductor. He has the care of precision and knows how to express even the most infinitesimal details." And the *Courrier Musical* of Paris concluded that "Mr. Krueger is a conductor of great value to the musical world."

FORREST LAMONT

WHENEVER conversation turns to a discussion of American singers who have won distinction in opera the name of Forrest Lamont is sure to be mentioned, for notable, indeed, is the record of his achievements.

Though born in Canada, Mr. Lamont is an American citizen by inheritance as well as by residence since boyhood. As he grew up in New England he had many opportunities for acquiring high standards of music appreciation, and as his voice matured to its exceptional tenor, ambitions for an opera career were a natural consequence. In less time than usually attends such preparation Mr. Lamont developed his vocal resources for professional singing, principally under A. Y. Cornell, in Springfield, Mass. Then, after further coaching of operatic literature in Italy, the young American was ready for his début. Mr. Lamont stepped before his first opera audience to sing one of Donizetti's lyric rôles in Rome. That the occasion was attended by uncommon success may be judged by the demand which immediately followed for his appearances in other Italian opera houses. Soon the young singer's name began to attract attention on this side of the Atlantic, and eventually a contract was negotiated for him to sing leading tenor rôles with the Chicago Civic Opera Company.



That performance of *La Bohème* which marked Mr. Lamont's American début took place in Chicago eleven seasons ago. It also marked the beginning of his continuous association with the mid-west opera company—and he is "singing better than he ever has in his life," declares Edward Moore in a recent Chicago Tribune review. The tenor's accomplishments with the Chicago Civic Opera Association are too numerous to detail. His voice and art of characterization have won the esteem of press and public in a long list of rôles. Quite an amazing list, indeed, it is, for it includes not only practically all of the leading dramatic tenor parts of Italian operas, but *Parsifal*, the *Siegfrieds*, *Lohengrin*, *Tannhauser*, and many native operas.

Probably no other tenor has created the leading male rôles of so many American operas: Henry Hadley's *Azora*, Arthur Nevin's *Daughter of the Forest*, Franke Harling's *Light of St. Agnes*, Frank Patterson's *The Echo*, Isaac Van Grove's *Music Robber*, Theodore Stern's *Snow Bird*, and Paul Lyford's *Castle Agrazant*.

As a natural consequence of Mr. Lamont's continuous success in opera there has come a demand for his appearances in recital which has been growing season after season. Again this year, after concluding his opera engagements, he will make an extended concert tour under the management of Harry and Arthur Culbertson, New York and Chicago.

VIRGILIO LAZZARI



DURING the boyhood of Virgilio Lazzari it was repeatedly prophesied that he would make his mark on the stage, for even then he displayed an insuppressible urge to act. As his voice developed its deep, rich basso, at the age of sixteen, ambitions crystallized. And so it was that a year later the youthful Lazzari left his native city of Assisi, Italy, to win fame and fortune as a character actor in light opera.

There came a mellowing of the Lazzari voice during the seven years he followed that vocation which aroused the ambition for more serious singing. Three years of study under the great Cotogni, in Rome, prepared him to accept a contract to sing leading basso rôles with the Colon Opera Company in Buenos Aires. Mr. Lazzari was only twenty-five when he made his

opera début as Alvisé in *La Gioconda* in the South American city. The impression which he made was immediate.

In succession came opportunities to sing in Chile, with the Bracale Opera Company in Havana, with the Boston-National Opera Company in the United States, and in Mexico City.

The season of 1918-19 marked the beginning of Mr. Lazzari's continuous association with the Chicago Civic Opera Company—for since becoming a principal of that company he has sung nowhere else save in Paris (during the summer of 1925) and at Ravinia.

The repertoire of this basso is conceded to be one of the most extensive of any artist engaged in the profession. Since commencing his career as an opera basso he has sung over a hundred and twenty-five different rôles, principally in Italian and French. And it is the Lazzari gift for impressive characterization quite as much as his exceptional singing which has made him such a favorite with Chicago opera audiences.

"His is the greatest of all Italian bass voices of today," recently declared Glenn Dillard Gunn in the *Chicago Herald-Examiner*—an opinion shared with many professional listeners.

After a recent presentation of the *Barber of Seville*, Edward Moore, of the *Chicago Tribune*, stated, "Virgilio Lazzari, as Don Basillio, added another praiseworthy portrayal to the many with which he has delighted us."

When, in 1922, Mr. Lazzari entered the field of concert singing his endeavors met with a success equal to that which he has so notably enjoyed in opera. After the close of the current Chicago Civic Opera Association's season the basso will make another recital tour—under the management of Harry and Arthur Culbertson, New York and Chicago.

JOSEF LHEVINNE

THE SEASON of 1926-27 finds Josef Lhevinne absent from American concert halls for the first time in several years. An extended European tour, including recitals in Berlin, Vienna, Budapest, Paris, London, Rotterdam, Amsterdam and other important music centers as well as appearances with the Berlin and Budapest Philharmonic Orchestras will engage him until the Fall of 1927, when he will return to the United States for another tour under the management of Evans and Salter, New York.

Mr. Lhevinne was born in a small Russian village near Moscow. His father's salary as a trumpet player in the Moscow Royal Opera was too meagre to afford the luxury of a piano—an instrument for which young Josef displayed a particular fondness in early childhood. This problem was solved when an uncle asked his parents to keep his piano for a time. Still, there was the highly important matter of securing instruction, until a Moscow Conservatory friend volunteered to give him lessons. Such progress as the ambitious pianist made was astonishing even to those about who were accustomed to meeting with rare music talent. Josef had the gift of absolute pitch; he could sing melodies and play accompaniments to songs by Schubert, Schumann, and Mendelssohn, and straightway he acquired an amazing proficiency pianistically.

During the years that followed his steady progress under Wassily Safonoff, director of the Moscow Conservatory, caused predictions of the most glowing character to be made for him. And when the young man played for the great Anton Rubinstein, during one of the latter's visits to the Moscow Conservatory, there was no longer any question as to the pianist's future.

All this was born out by the Lhevinne début, and his subsequent appearances in the leading music centers of Europe. He matured, and with the mellowing of his art there evolved at length the authoritative artist—a pianist among acknowledged pianists. Then came the call to the United States.

The position which this distinguished artist has earned for himself in this country is now too widely recognized to require emphasis here. His numerous recitals throughout the United States and his appearances with the representative symphony orchestras have commanded the prestige which such expert musicianship and virtuoso skill invariably invite. What the reviewer of the New York American wrote of Mr. Lhevinne in February, 1924, is really typical of the many appreciations expressed by authoritative writers: "He is a pianist with a ravishing touch, sure artistic appreciation, and a dazzling finger and wrist technique."

When touring in this country Mr. Lhevinne uses the Chickering Piano. His playing has been recorded in Ampico Player Rolls.



THE LITTLE SYMPHONY ORCHESTRA OF CHICAGO



George Dasch

TO BRING symphonic music to the small concert hall and school auditorium, George Dasch with Karl Schulte created the Little Symphony Orchestra of Chicago in 1921. It is the second orchestra in America to assume the title of "Little Symphony," credit for the original use of the term going to Georges Barrère.

Mr. Dasch and Mr. Schulte achieved, with twenty-five players representing all sections of the modern symphony, an orchestra of genuine symphonic proportions.

George Dasch, the conductor, studied at the Cincinnati College of Music with Leandro Campanari, famous pupil of Wilhelmj. After graduation he became a member of the Faculty and taught at the College for several years. He was later associated with the Cincinnati Symphony under Frank van der Stucken.

Mr. Dasch came to Chicago in 1898 to join the Theodore Thomas Orchestra—now the Chicago Symphony. He was with this orchestra twenty-five years. When Frederick Stock organized the Civic Orchestra of Chicago, Mr. Dasch became assistant conductor.

In the meanwhile he was actively engaged in other enterprises. With Fritz Itte, Otto Roehborn, and Carl Brueckner, he organized the Philharmonic String Quartet—now the George Dasch Quartet—which has had many successful engagements in Chicago and other cities. As conductor of the Chicago Art Institute Ensemble, which gives twenty-five Sunday afternoon concerts each season, he has won commendation from critics and public.

The Little Symphony has been so successful that Mr. Dasch and Mr. Schulte now devote their entire time to its development. Besides metropolitan concerts in Chicago and the suburbs and many children's concerts, it has already made six tours through the Middle West. It has so expanded that it now numbers forty-five players. Its repertoire, which, it is asserted, is over four thousand compositions, is one of the largest of any little symphony. Mr. Dasch is constantly arranging new material and several American composers have works in preparation.

Many attractive programs have been arranged for this season, with twelve to fifteen concerts for Chicago. The "Tour Orchestra," consisting of twenty-five of the players, will present about fifty concerts, some in series, in the suburbs of Chicago. This spring it will tour the Middle West and the South. Engagements have already been scheduled for New Orleans, Mobile, Jackson and Pensacola.

Further interest has been established by the radio programs broadcast from WLS of Chicago which have brought nation-wide approval of the Little Symphony Orchestra of Chicago.

The offices, library and rehearsal hall of the Little Symphony Orchestra of Chicago are located at 218 S. Wabash Avenue, Chicago, and its business management is under the direction of Karl Schulte.

PAVEL LUDIKAR

THIS SEASON brings to the Metropolitan Opera an artist whose musically singing, impressive characterizations, and extraordinary versatility have commanded prestige internationally for more than fifteen years.

Since Pavel Ludikar made his début as Sarastro in Mozart's *Magic Flute* in Prague's National Opera House, this Czechoslovakian bass-baritone has enacted more than eighty different leading rôles—at Milan's La Scala, the Royal Opera in Dresden, in Rome, Paris, Vienna, Turin, Trieste, Budapest, Prague, Havana, at the Theatre Colon in Buenos Aires, and in this country with the erstwhile Boston Opera Company and in William Wade Hinshaw's Mozart productions. Several of these he sings in five different languages. His recital repertoire includes songs in thirteen languages, seven of which he speaks with amazing fluency. Mr. Ludikar has also appeared professionally as a pianist—it was as an accompanist that he first visited this country as a youth of nineteen. He has composed a number of songs, and has proven his abilities as a director of *mis-en-scène*—during the Mozart Festival in Paris in 1924 and with Mr. Hinshaw's opera companies.

Mr. Ludikar was born in Prague. Intending to prepare for the legal profession he entered the University at Prague (where Dr. Masaryk, the present president of Czechoslovakia, was his professor in philosophy). With his mother an opera contralto and his father a professor at the Prague Conservatoire and for fifteen years a conductor at Prague Opera, it was only natural that he should yield to the allurements of the operatic stage.

As a recitalist, Mr. Ludikar's position is also well established abroad, where he has often given programs featuring the songs of Richard Strauss, Gretchaninoff, Schrecker, and Jarnach, with the composers themselves at the piano. Opera contracts in this country have prevented this artist from concertizing extensively through the United States. His opera début took place in Boston during the last season of the Boston Opera Company (1913-14). He returned to the United States in 1923 for a New York recital début, and has been actively engaged since as one of Mr. Hinshaw's principals. As such he has been heard and applauded from coast to coast.

Refinement of style, dramatic verve, and a voice rich throughout its wide range are qualities reviewers have unanimously commended in this artist.

Philip Hale has called him "a creative tragedian," and Olin Downes has found it necessary to refer to the "fabled days of Edouard de Reszke" for comparison of "so finished and intelligent a bass."

Among Mr. Ludikar's notable engagements abroad during recent summers were appearances at the Mozart Festival in Switzerland at the invitation of Richard Strauss, at the Mozart Festival in Baden-Baden, at the Mozart Festival in Paris, and at the Sokol Festival in Prague. . . . Mr. Ludikar's concert activities will be managed by Daniel Mayer, Inc., New York.



LOS ANGELES PHILHARMONIC ORCHESTRA



William Andrews Clark, Jr.

THE FOUNDING of the Philharmonic Orchestra of Los Angeles, in 1919, was due to the desire of William Andrews Clark, Jr., to create an institution which would serve most effectively to promote the growth of the music arts in Southern California. Long an amateur violinist, and a connoisseur of the fine arts, Mr. Clark recognized the community value of the symphony orchestra. He appreciated also that to wield its fullest possible influence the organization must be of the foremost rank.

Mr. Clark proceeded therefore to make the Los Angeles Philharmonic such an orchestra. He engaged as conductor Walter Henry Rothwell, and directed that the ablest instrumentalists obtainable should be secured to form the personnel. In such circumstances it was only natural that so significant a project should have been greeted throughout Southern Cal-

ifornia as marking an epoch in its music history . . . as subsequent events have proved. Now, at the outset of its eighth consecutive season, the Philharmonic Orchestra of Los Angeles has taken its place in the forefront of reigning symphony organizations. Its future, predicated upon past achievements, assumes an importance in a further shaping of the cultural welfare of the various communities it serves which is difficult to estimate.

Each season has witnessed a steady growth in the artistic efficiency of the Philharmonic, and a corresponding increase in its patronage. The lofty standards that first were established have enlisted a degree of appreciation justifying the action of one music patron's willingness to assume, solely, the payments of annual deficits which, in the past seven years, have totaled more than one million and a quarter dollars.

Twelve afternoon and twelve evening concerts, on Friday afternoons and Saturday evenings, and twelve Sunday afternoon popular concerts, comprised the introductory schedule. Here truly was an ambitious program, but it proved to have been rightly estimated, for the people responded and there were occasions, even during the introductory season, when the Trinity Auditorium was taxed to its capacity. Thereafter the Philharmonic Auditorium was chosen for the giving of programs, and the pairs of concerts increased from twelve to fourteen each. These concerts during the 1926-27 season will be given on Thursday evenings and Friday afternoons.

Demands from nearby communities soon began to be received by the Philharmonic management, and it was not long after the début of the orchestra that it started journeying to other places . . . to fulfill completely the purpose its founder and president had in mind for it.

Pasadena arranged for a series of concerts, and then other California cities, notably San Diego, Santa Barbara, Santa Monica, Riverside, Redondo, etc. Steadily grew the prestige of the Los Angeles Philharmonic, and just as

LOS ANGELES PHILHARMONIC ORCHESTRA

steadily the desire of musically inclined people to hear it perform works forming a part of the world's best orchestral literature. In 1922, three years after its formation and in response to insistent demands, a tour was arranged; and cities as far north as Seattle and Portland had opportunities to listen to a distinguished symphony orchestra compared by experts to the finest possible to hear. In 1929 the orchestra will make a Coast to Coast tour.

Conscious of the value of giving school children a chance to attend symphony programs planned specially for their music comprehension a series of concerts was so arranged. Nor were they confined solely to Los Angeles. The youth of Santa Barbara, Riverside, Pasadena, etc., were correspondingly considered, and so was this symphony extension work carried to lengths possible at the time. Meanwhile lectures were being held prior to the giving of the regular Los Angeles programs, in which the important compositions about to be performed were explained and their leading themes played upon a piano.

Since many Southern California residents are persons of culture, they appreciated the endeavors of the Los Angeles Philharmonic. Others who had not known such advantages were grateful to have them offered, and so, within a few years after the founding of the orchestra, was there created a new atmosphere calculated to stimulate the people. Now, after seven seasons of the Los Angeles Philharmonic's activities, they have become a necessary part of the people's lives. The art which they reflect is recognized as the basis of what is best in that art; and it has extended to influence beneficially all else of a music character which is offered in those places where the Los Angeles Philharmonic is heard.

It is fitting to make mention of the conscientious efforts of Conductor Rothwell, both in the selection of the members of the orchestra, its training, and the choice of compositions to be played. He has adhered steadfastly to those ideals promulgated by Mr. Clark, and in the presentation of the orchestral classics he has encouraged among the orchestra's patrons an appreciation of their worth. But he has not been unmindful of the importance of performing modern works, and those by American composers deserving of consideration also have had their hearings.

The upbuilding of such an institution has demanded, too, a business administration wise and far seeing. In this the accomplishments of Mrs. Caroline E. Smith have been a contributing factor vital in the success gained.

The officers of the Los Angeles Philharmonic Orchestra, who comprise also its board of directors, are: Mr. William Andrews Clark, Jr., president; Mr. Michael J. Connell, honorary vice-president; Mrs. Robert I. Rogers, first vice-president; Mrs. Eugene O. McLaughlin, second vice-president; Mrs. L. S. Montgomery, third vice-president; Mrs. Allan C. Balch, Mr. Russell H. Ballard; Mr. Edwin H. Clark; Mr. Henry W. O'Melveny, Mr. Joseph F. Sartori, Mr. Gurney E. Newlin, Mr. E. Avery McCarthy, Mrs. Caroline E. Smith, manager.



MANHATTAN OPERA COMPANY

A COMBINING of the artistic resources of the Manhattan Opera Company and the Pavley-Oukrainsky Ballet for the season of 1926-27 brings to one hundred and thirty cities, from Maine to Washington and from California to Florida, performances of opera with ballet by two organizations of equal distinction.

Each company, complete in itself, carrying its own scenery and directed by its own conductors, is supported by an orchestra of twenty-four musicians. Four operas are in the repertoire of the singing organization: *Madama Butterfly*, *Pagliacci*, *Rigoletto*, and *Namiko-San*, the Japanese opera by Aldo Franchetti which was given its world première by the Chicago Civic Opera Association last year. In addition to appearing in the incidental opera ballets, the dance ensemble contributes to each program a series of *divertissements* and one act ballets of a pretentious order.

Heading the Manhattan Opera Company's roster of principals is Tamaki Miura, the Japanese prima donna, who is being featured in her two most popular rôles: *Cio-Cio-San* in *Madama Butterfly* and the title rôle in *Namiko-San*, which she created at its première, and Orville Harrold, former Metropolitan Opera tenor. Marie Williams, Yvonne Renaldi, Louis Bravé, Ada Paggi, Serge Radamsky, George Brandt, Giuseppe Cavadore, Graham Marr, Fernandi Gearneri, Charles Gallagher, Faustus Bozzi, and Eugenio Dellemolle complete the list. Aldo Franchetti, composer of *Namiko-San*, is conductor of the company, and R. N. Chittolini, assistant conductor.

Andreas Pavley and twenty-four members of the Pavley-Oukrainsky Ballet comprise the dance organization, of which Adolph Schmidt is conductor. Long known and recognized as one of America's foremost exponents of *terpischorean* art it is not necessary herein to recount the achievements which have brought distinction to this ballet troupe.

Naturally, chief interest in this tour centers in the presentation of *Namiko-San*, which is being given in English and with the original scenic investiture.

"An auspicious première" it was, wrote Maurice Rosenfeld in the *Chicago Daily News*. "Its picturesque scenery and costumes, its pretty stage pictures and charming music" moved that writer to predict the success which this work is enjoying with American audiences. "Its melodramatic spirit projects itself across the footlights. It is genuinely charming as a play and as a picture," was the comment of Edward Moore in the *Chicago Tribune*.

"What is of great importance," thought Eugene Stinson, the *Chicago Journal's* reviewer, "is its continuous beauty." He called the work "the most winning example to date of an opera written in English."

Karleton Hackett, the *Chicago Evening Post's* writer, was impressed by the "atmosphere" and "individuality" of the opera, "Mr. Franchetti has theatre blood in his veins and while he wrote a score that was rich in orchestral coloring, it was nevertheless the tonal background for the drama unfolding on the stage." Mme. Miura, as *Namiko-San*, declared this writer, makes "an attractive picture, she plays the part with appealing quality."

Among the cities included in the itinerary of the combined Manhattan Opera Company and the Pavley-Oukrainsky Ballet are: Chicago, Philadelphia, Pittsburgh, St. Louis, Cincinnati, Kansas City, Denver, Salt Lake City, San Francisco, Seattle, Portland, Spokane, Los Angeles, Palm Beach, and Miami.

The executive offices of the Manhattan Opera Company are in Steinway Building, New York City.

CHARLES MARSHALL

BEGINNING his sixth consecutive season as a leading dramatic tenor of the Chicago Civic Opera Company, Charles Marshall is entering upon the ripest period in an already glowing career. Steadily, from the night when he first impressed Chicagoans with the extent of his resources (as he later impressed New Yorkers, and other opera patrons in the music centers of this country), Mr. Marshall has grown on both his vocal and artistic sides. And his place in opera is now secure, as the constant demand for his services indisputably proves.

During the recent performances of the Los Angeles Grand Opera Association, in which he participated, Mr. Marshall's accomplishments moved both his auditors and the newspaper reviewers to unanimous acclaim. The heroic timbre of his voice and the authority of his style at once commanded and held the attention of the throng which completely filled the huge Shrine Auditorium.

The position gained by this American tenor is a tribute to more than his natural gifts; industry and patience have carried him upwards to that level which is the objective of all singers having an operatic goal in view. Even during his early professional days, when he was singing in Italy, Greece, Turkey and Russia, there was to be observed in the endeavors of the young American tenor the flare for his art. He had studied with Maestri Vannucini and Lombardi, and not until they felt him prepared to enter upon his career did he issue forth.

His progress since those days has been filled with hardships which, until comparatively recent times, seemed strewn in the pathways of most American singers. That he surmounted them is indicative both of the capacity and the will to succeed.

Although opera is perhaps the natural forte of this Chicago tenor, he has gradually made a place for himself in the concert field. In festivals he has demonstrated a special fitness for tenor rôles of the heroic type; and on the recital platform his versatility has also been disclosed.

In those circumstances Mr. Marshall has devoted a part of each season to concert activities, which are arranged for by the Civic Concert Service, with headquarters in the Auditorium Tower, Chicago. Mr. Marshall will spend the entire 1926-27 season with the Chicago Civic Opera Company; and thereafter will be available for appearances at festivals and in recital.



EDITH MASON



FAR UP on the list of American sopranos who have distinguished themselves in opera appears the name of Edith Mason.

As she grew up in her native St. Louis, Mo., it seemed predestined that she would eventually win fame in the world of song, for hers was an exceptionally beautiful voice and she possessed the natural singing talent. Miss Mason was still a young girl when she was sent to Paris to acquire that technical facility which alone seemed necessary to qualify her for the career of her ambition. One year under Clément in the French capital, another with Victor Maurel in New York, a twelvemonth each in Italy and France coaching the opera rôles of those languages, and Miss Mason launched upon the career that was to re-

cord outstanding success in the world's leading opera houses.

It was in 1913, when Miss Mason became a member of the erstwhile Boston Opera Company, that her vocal and histrionic art first attracted prominent attention. As Zerlinda in *Don Giovanni*, Marguerite in *Faust*, and Nedda in *Pagliacci* the young American prima donna displayed gifts and personal charms that won immediate favor.

With the disbanding of the Boston Opera Company came invitations to sing in Nice, Marseilles, and Paris. In these opera houses were achieved success that soon brought international prestige. Then, in 1915, a contract was signed to sing leading soprano rôles with the Metropolitan Opera Company.

Cordial, indeed, was the reception which was given the prima donna by New York opera goers when she made her first appearance on the Metropolitan stage in *Der Rosenkavalier*. Micaela, Nedda, *Fidelio*, and Ah-Joe in *L'Oracolo* were some of the outstanding characterizations which won for her a place among the favorites of that institution. There, too, she created the leading soprano rôle of Reginald De Koven's *Canterbury Pilgrims* when it was given its world's première.

Five years ago Mary Garden, then directress of the Chicago Civic Opera Company, added Miss Mason to the roster of the mid-west opera's principals. Ever since her début there in *Madama Butterfly* her place in the esteem of Chicago's press and public has been secure. Many and varied are the rôles which she has sung there and at Ravinia Park, where she has appeared four summers.

During these years various European opera houses, too, have heard Miss Mason as guest. Though no less distinguishing have been this artiste's appearances in the field of concert—principally in the United States. Numerous such appearances have again been booked for her this season by the Civic Concert Service, Chicago. Miss Mason records exclusively for the Brunswick. . . . In private life the prima donna is known as the wife of Giorgio Polacco, musical director and first conductor of the Chicago Civic Opera Association.

CONCERT MANAGEMENT DANIEL MAYER, Inc.

MUSIC FOLK will find much to intrigue their interest in the memoirs which Daniel Mayer is writing, when finally they are published. Full of varied achievements has been the long and active career of this veteran concert manager. Rich, too, it has been in human interest—for the widely extended circle of his friends and associates has included so many notables, musical and otherwise, both of yesteryear and now.

Mr. Mayer was born in Westphalia, Germany, seventy years ago. At the age of two he was taken to live in England, and has remained a British subject ever since. (Incidentally, he has been elected four times Mayor of Bexhill-on-the-Sea, and has been the only Mayor of that English city to serve three consecutive terms.) As a young boy Mr. Mayer displayed a

promising pianistic talent and until the age of sixteen, when his fancy turned to engineering, he had been preparing diligently to play that instrument in public. That musical training, however, was put to practical use five years later when an opportunity arose for him to become associated with the Erard Piano Company in London—of which, in time, he became a part owner.

It was in 1888 that Mr. Mayer started a managerial bureau in connection with his piano business. The enterprise prospered, and eventually he found it expedient to devote all of his time to his impresarial activities.

One of his first important managerial achievements was his direction of Paderewski's tour of England in 1890. Three years later, through arrangement with the Steinway Piano Company, he introduced the Polish pianist to America. Long and distinguished is the list of artists who have since toured the British Isles under the Mayer management—Josef Hofmann, as a boy prodigy, Brahms, Saint-Saens, Sarasate, Richard Strauss, Jean de Reszke, Caruso, Kreisler, the boy Elman, Dame Melba and Mmes. Patti, Sembrich, Calvé, and Pavlowa, D'Albert, and de Pachmann, just to name a few.

In 1916 Mr. Mayer established a New York bureau, leaving his London office in charge of his son Rudolph. Mischa Levitzki was the first outstanding success of his new enterprise. Since presenting that artist to the public, many names familiar to music patrons have appeared on his list. Dusolina Giannini, who like Mr. Levitzki has been continuously under the Mayer management since her début, is another artiste whose affairs he has handled eminently successfully. Likewise Maier and Pattison, the Russian Symphonic Choir and many others owe much of their success to this astute impresario.

In 1925 Mr. Mayer incorporated his American bureau as Concert Management Daniel Mayer, of which he is president and treasurer; Marks Levine, vice-president; and Rudolph Vavpetich, secretary. The present corporation has established managerial connections in all parts of the music world for the foreign tours of its artists. Its offices are located at 1516 Steinway Building, New York City.



JOHN McCORMACK



DISTINCTION, one is authoritatively informed, is as elusive as a will-o'-the-wisp; as hard to catch and equally as hard to hold. It is attained and retained by only the few in any field of endeavor, which imparts to those so fortunate as to have earned it a very special place.

The mantle of distinction was long since put across the shoulders of John McCormack. It was bestowed upon him for reasons other than his possession of an unusual tenor voice, and the possession of musical and interpretative gifts rare in any generation. These alone might have been sufficient for signal recognition in an age notable for great singing artists; but more to the point is the appreciation by Mr. McCormack of the honor bestowed and his steadfast

striving to rightly bear it. For now, at forty-two, and with a quarter century professional career behind him, he is increasingly jealous of his position and as careful in guarding it as in those days when he first appeared upon the horizon as a world figure.

It is Mr. McCormack's desire, as it has been from the first, to look back upon each year's accomplishments as recording a gain over the twelvemonth before; and to approach the season just ahead with the purpose of driving on. Never to be content with what he has done, though grateful for any recognition it may have brought, is a John McCormack maxim. And that no doubt has been one of the causes contributing to his growth, which presents him, on the threshold of each new season, a more striking artist, capable of just a little more than ever before.

Perhaps the secret may be gleaned from the attitude of the tenor which he expressed in an article written for *Success Magazine*, some two years ago, in which among other things he stated: "Real success is the Mount Parnassus towards the summit of which I am ever striving. I sing music which for artistic value goes from one extreme to the other. From the glories of Bach and Mozart, Schubert and Wolf to the most simple ballad. I may not sing them all equally well—that of course is a matter of opinion. But I can lay my hand on my heart and say I have sung them all with equal sincerity. My motto in my musical life is: 'What is worth doing at all is worth doing well.'"

Sincerity then may be singled out as one of the forces which enables John McCormack to carry his message to Garcia, for that is what he does—every time he sings. To convey to his listeners the full meaning of the text of each song, down to the last word, and to color each tone appropriately to the mood demanded. For that, quite apart from any conscientious desire, is essential for the interpretative artist of the highest rank.

American audiences have appreciated these facts for the past seventeen years. Before them the people of Ireland, England, and other foreign countries

JOHN McCORMACK

made similar discoveries, and pointed out John McCormack as a tenor with a future. Thereafter—as a ripened artist—the singer impressed still more discriminating listeners in Australia and New Zealand. And it is a bare half year since the Japanese rose to extend to him honors they do not lightly bestow.

Fresh from those triumphs, Mr. McCormack sang in the Canadian north-west, again to admiring thousands; and traveling south he found huge auditoriums too small to house the throngs who wished to hear him sing. San Francisco and Los Angeles responded to his appearances even more enthusiastically than they ever had before. It was not that John McCormack had become “an institution,” though that may have been sufficient in itself. What impressed, and gripped the masses of people who assembled to hear him sing, was the quality of what he had to give: a tenor voice mellower than ever, a vocal art still more perfectly employed, an interpretative art unique among musicians of any craft,—all coupled to a diction probably outstanding in any period we have known. On the occasion of his San Francisco concert Redfern Mason, reviewer for the Examiner, paid him the following unique tribute:

“In one of the artist’s concluding songs, *The Cloths of Heaven*, occurs the line: ‘I have spread my dreams under your feet.’ These words tell what John McCormack has done for humanity. He sings his dreams and pours into them all his God-given attributes of tone and sensibility, all the skill which he has devoted his entire life to acquire. It is not enough to describe John McCormack as an artist; he is a seer and a lay priest of the gospel of beauty.”

Thus, according to the public and the critics, does Mr. McCormack enter upon another season of his professional activities a more vital artist than at any previous time in his career. For all that he has done in seasons now past are being eclipsed. Such at any rate is the consensus of opinion, expert and lay alike. It is evidenced in the audiences which assemble to greet him, and in the recorded newspaper opinions of those who write of what he does.



KATHRYN MEISLE



THE CAREER of Kathryn Meisle records the steady progress of one especially endowed for a première position in the realm of concert and opera.

Though gifted even in girlhood with a remarkable voice, it was for a professional pianist's career that she first entertained ambitions. Several years had already been spent in serious preparation for that vocation before her maturing voice began to attract attention. At the age of sixteen, while Miss Meisle was still a student at the Philadelphia Conservatory of Music in her native city, came her first opportunity to sing contralto solos in a local church choir. So well did she sing them that several professional musicians urged her to prepare for concert and opera. The wisdom of following that advice has since been proven—today this singer has

firmly established herself "one of the world's greatest contraltos."

Miss Meisle's professional début was made as soloist with the Minneapolis Symphony Orchestra, October 21, 1921. Success of an unusual degree attended that event—as it did her first appearance as a recitalist, which took place in Chicago soon after. Music patrons are acquainted with the prestige her many subsequent engagements have brought. Numerous have been her recital appearances; as soloist she has appeared with the Boston, Detroit, Cleveland, Philadelphia, Cincinnati, Chicago, and New York Symphony orchestras (six times each with the two latter); three times within the last four years she has been invited to appear at the Ann Arbor Music Festival. Other festival engagements have included appearances at the North Shore Festival, Newark, Cedar Rapids, Cedar Falls, Greensboro, Bowling Green, Philadelphia, and at the Westchester County (N. Y.) Choral Festival.

The anticipated entrance of Miss Meisle into opera came in November, 1923, when she was engaged to sing leading rôles with the Chicago Civic Opera Company. Her "extraordinary début" as Erda in Siegfried marked the beginning of an opera career as full of success as that of the concert singer. "If I am not mistaken," wrote Herman Devries of that event, "it was in 1908 that Schumann-Heink made her first appearance at the Metropolitan Opera as Erda and created an immortal standard for this rôle, one which has never been surpassed. I believe I can pay no better compliment to Kathryn Meisle than comparison with her great compeer. Miss Meisle made an extraordinary début.

In September, 1925, this artist was invited to sing leading contralto rôles with the Los Angeles Opera Company, where her singing occasioned ovations rare even in that season of enthusiasm. As a result of her "outstanding success," Miss Meisle was engaged to reappear with this company for the present season, and also with the San Francisco Opera Association.

This contralto's records are listed in the Victor Catalogue. Her tours are managed by Calvin M. Franklin Concert Direction and the Wolfsohn Musical Bureau, both of New York.

DAVID MENDOZA

A PRACTICAL APPLICATION of the theory that it is wiser to seek opportunity than to wait for it is found in the career of David Mendoza.

Four years as a first violin in the New York Symphony Orchestra had inspired ambitions to conduct. Whereupon it became necessary to create opportunities for gaining conductorial experience. The motion picture theatre, which was just beginning to demand the services of serious, capable musicians, seemed to offer possibilities. So, when the Rialto Theatre in New York needed an assistant concertmaster, Mr. Mendoza applied for that post. His able fulfillment of those duties soon won promotion to the duties of concertmaster and assistant conductor of the Rivoli Theatre. In 1919 he became assistant conductor of the Capitol Theatre, and four years later he was made its first conductor. As leader of one of the finest cinema theatre orchestras in the world, Mr. Mendoza has proven his abilities equal to his ambitions. With an orchestra of sixty-odd musicians, seventy-five per cent of whom have previously been associated with symphonic organizations, he has established a standard that commands prestige in New York's music circles. This orchestra, playing together four times a day every day in the week, has perfected an ensemble equalled by few organizations of its kind.



"I have watched with interest the work of David Mendoza," wrote Pierre Key in a recent issue of *The Musical Digest*. "At the Capitol Theatre one may listen to a truly excellent orchestra. While consideration is given to respecting popular appeal, there are always several pretentious compositions performed . . . under the intelligent and sympathetic guidance of a rising young conductor."

A standard overture, a movement of a symphony, a symphonic poem, or an excerpt from an opera score appears on every program. Then, too, there are the accompaniments of the songs, ballets, and other ensembles which are included in every prologue, as well as the accompaniments for the pictures. It is in the composition and arrangements of many of these accompanying scores that Mr. Mendoza has demonstrated further the extent of his well rounded musicianship. . . . He, together with Maj. Edward Bowes and Dr. William Axt, of the Capitol Theatre, arranged the score for the Vitaphone film *Don Juan*.

This conductor is a native of New York. He commenced his music studies at the age of seven as a violin pupil. Later he became a pupil of Franz Kneisel at the Institute of Musical Art in New York. There he also studied theory and composition with Percy Goetschius. He was only eighteen when he became a member of the New York Symphony Society's first violin section.

WILLEM MENGELBERG



A CLEAR and sympathetic understanding of the composer's thoughts, and the gift to inspire an orchestra to their convincing expression are conceded to be requisites of exceptional conducting. That Willem Mengelberg possesses both in unusual degree had been recognized throughout Europe long before he became co-conductor of New York's Philharmonic Orchestra. As conductor of Amsterdam's Concertgebouw Orchestra (continuously since 1895) and as guest-leader, numerous times, with the important orchestras of Europe he had firmly established his rank among the truly great.

Utrecht, Holland, was Mr. Mengelberg's birthplace. His father was an architect and a well-known authority on Gothic architecture—one of the experts, in fact, who had been consulted in various restorations of the Cologne Cathedral. All of the Mengelberg children were more or less talented musically, though Willem, and while still a small boy, was the only one who revealed gifts of unusual promise. He was only six when he commenced his study of the piano. After further study at the Cathedral School of Utrecht his progress was such that he was sent to the Conservatory of Cologne, where, under Wuellner, Jensen, and Seiss, he prepared for a career as concert pianist. That ambition became sidetracked at the age of twenty-one, when, in competition with eighty candidates, the young Hollander was appointed music director of the city of Lucerne, Switzerland. Here his duties included the conducting of the city's orchestra and choruses, directing church services, teaching, and other similar tasks. During those days young Mengelberg found time for occasional tours as a pianist and guest-conductor—for his conductorial abilities soon began to attract widespread attention.

It was in the spring of 1895 that he was offered the post of conductor of the Amsterdam Concertgebouw-Orchestra. There his indefatigable striving for perfection in details of orchestral interpretation have become a tradition. Today it may almost be said that the Concertgebouw-Orchestra is Willem Mengelberg, for under his expert guidance that organization has forged its way to the foremost rank of Europe's symphonic ensembles. In 1907 he was invited to become conductor of the famous Museum Concerts in Frankfort-on-Main, a post which he held for thirteen years. London, Paris, Rome, Vienna, Milan, Moscow, Petrograd, Berlin, and Bergen, Norway, too, have heard him as "guest" and applauded his art with enthusiasm.

Mr. Mengelberg's first visit to this country was in 1905, when he came to conduct a pair of the New York Philharmonic's concerts. In 1921 he returned to conduct the National Symphony Orchestra, and when that organization was absorbed by the New York Philharmonic the following season he became one of its regular conductors, conducting half of each season since.

TAMAKI MIURA

AMERICAN audiences, from coast to coast, are hearing Tamaki Miura this season in two of her most noted rôles: Namiko-San, in the opera of that name, which she created last season with the Chicago Civic Opera Association, and Cio-Cio-San in *Madama Butterfly*.

Though internationally known for her realistic characterization of Puccini's Oriental heroine, this Japanese prima donna is more than a "two rôle singer." Included in her repertoire are many of the lyric soprano characters, of which she has sung publicly Mimi in *La Bohème*, the title rôle of Messager's *Mme. Chrysanthème*, Mascagni's *Iris*, and Santuzza in *Cavalleria Rusticana*.

Mme. Miura is a graduate of the Orient's first conservatory of occidental music, Tokyo's Academy of Music. The possibilities of her unusual voice together with her natural urge for singing attracted the attention of resident foreigners who prevailed upon her parents to send the young lady to this school which had been established in her native city. Here she was trained in the Italian method of song by occidental teachers.

The success of Mme. Miura's Santuzza at her graduation resulted in her being engaged for a series of performances at the Imperial Theatre in Tokyo. English residents, who heard her, became deeply interested in her career and advised that she go to London. It was in a song recital at London's Albert Hall, November 24, 1914, that Mme. Miura first impressed the western world. The following year she was invited to sing Cio-Cio-San at Covent Garden—and with a resulting success that is implied in her reappearance in this rôle fourteen times within a few weeks.

Max Rabinoff heard her and at once engaged her to join his Boston National Opera Company. Her début in the United States took place with this company early in the season of 1915-16 in Chicago, where she later became a member of the Chicago Civic Opera Company. Her success with that company and her numerous appearances throughout the United States as a "guest" artist are now a matter of record and need no detailing. In Canada, Italy, Spain, Cairo, Buenos Aires, Rio de Janeiro, Mexico City, and Havana her unique characterization of the ill-fated Japanese heroine is likewise known and esteemed.

No less appreciative have music writers been of her singing and enactment of Namiko-San. This opera, especially written for Mme. Miura, by Aldo Franchetti, had its world première in Chicago, December 11, 1925. The success of that work was such that the Manhattan Opera Company included it in its repertoire for the current season's tour and engaged Mme. Miura to interpret her original creation. Following the close of the Manhattan Opera Company's tour Mme. Miura will sing recitals in thirty southern cities. Frank T. Kintzing, Steinway Hall, is manager of her concert engagements.



BENNO MOISEIWITSCH



A PIANIST'S message to the public may practically be what he wills. Benno Moiseiwitsch belongs to that group of virtuosi who avoid even individual standardization in interpretation, and play according to the mood of the moment. Ever present is the element of personal adventure in his playing, likewise "crisp mastery," "boldness of attack," a "singing tone," and the "poetic touch."

Such is the consensus of opinion of reviewers throughout the music world—for there are few lands where good music is patronized who have not heard this artist. Throughout Europe his prestige is of many seasons standing. Five times has he toured the United States and Canada; twice, Australia and New Zealand; and South and Central America has also applauded his art.

Mr. Moiseiwitsch is a native of Odessa, Russia. Though England has been his home for twenty years, he still retains his Russian citizenship. He was born in 1890, the same calendar day as George Washington and Chopin. His aptitude for music, revealed in early childhood, was encouraged by his mother, herself a gifted pianist. At the age of nine he had won the Rubinstein stipendiary prize at the Imperial Musical Academy in Odessa, where he was a member of Professor D. D. Komoff's piano classes. Later he became a pupil of Theodor Leschetizky in Vienna. During these years of music study, scholastic education was not neglected—Moiseiwitsch, Senior, a High School professor, saw to that.

There was nothing particularly sensational about those first Continental appearances. These served as a schooling for that first London appearance, at Queen's Hall, in November, 1909. This event instantly won for the pianist a place among England's favorite virtuosi. Repeatedly London has welcomed his playing, both in recital and with its orchestras—under Sir Henry Wood, Arthur Nikisch, Sir Edward Elgar, Sir Frederic Cowen, Sir Thomas Beecham, Safonoff, Mylnarski, Sir Landon Ronald, Mengelberg, Weingartner, and Furtwaengler, and other eminent conductors.

Mr. Moiseiwitsch first played in this country at Carnegie Hall, New York, November 25, 1919. Cordial was the welcome he received, just as it is upon each reappearance in that and other cities throughout North America—and other continents. Block and Endicoff, Aeolian Hall, New York, will be in charge of this pianist's (sixth) tour of the United States during the season of 1926-27. Ibbs and Tillett, 124 Wigmore Street, London, W. 1, are his general managers.

Significant, as well as typical of international opinion, is the following line from a recent issue of the London Daily Express: "Moiseiwitsch is a master of the piano in the sense that Velasquez is a master of painting, Lloyd George a master of the spoken word, or Carpentier of boxing."

MARIA MUELLER

WITH the musical heritage of an old aristocratic Bohemian family and the experience of an extensive European career as a background, Maria Mueller has attained the heights of the Metropolitan Opera House.

In Czechoslovakia, her native home, where life means music, she began to study when she was still a tiny child. After many years of careful preparation, she made her operatic début at Linz as Elsa in Lohengrin. She was so favorably received that she was offered numerous engagements throughout central Europe.

From Linz she went to Prague, where she had studied and sung in her earliest youth. Here she became a prima donna at the National Opera, devoting her entire efforts to Wagnerian rôles—including Elsa in Lohengrin, Eva in *Die Meistersinger*, and Elizabeth in *Tannhäuser*. Such was her reception that, during her first season here, she received an offer from the Metropolitan Opera Company. But gaining additional experience seemed a further asset before going to America. An engagement in Munich therefore was accepted and later Maria Mueller sang in many of the leading opera houses of Germany and Austria.

In January, 1925, Miss Mueller made her American début at the Metropolitan Opera House as Sieglinde in *Die Walküre*. Here she has since received much praise for her interpretation of Wagnerian rôles. "No more lovely-toned, beautiful or generally appealing Elsa has been seen or heard," the New York American said after she had appeared in the Lohengrin of Wagner. Concerning her Eva in *Die Meistersinger*, the New York Times felt that "as the blue-eyed and golden-haired daughter of a respected Meistersinger she gave the rôle a new interest. She was in fine voice and the fresh beauty of her tones was another investiture of the part."

Recently Miss Mueller has added Italian parts to her repertoire with equal success. She created the prima donna part in Montemezzi's *Giovanni Galuppi* at the Metropolitan last year and also won commendation for her Mimi and her Aida.

Though Miss Mueller has chosen opera for her career, she has given numerous song recitals in eastern cities. On one occasion the reviewer for the New York Telegraph was so enthused with her singing that he wrote that Miss Mueller "has a lovely lyric soprano voice with real youth in it. It has the sweetness of a flute, a touch of the sadness of a clarinet and the carrying power of a violin. She is only twenty-four and full of charm."

Miss Mueller's recitals are managed by R. E. Johnston.



FRANCES NASH



NOW AND AGAIN some name flashes meteorically into musical prominence, though to most artists prestige has come as the reward of ripening gifts. So, too, it has been with Frances Nash.

This American pianiste was born in Omaha, Nebraska. She was only eleven when she became a pupil of Bruno Oscar Klein in New York. Five years' study with this teacher, and two more with Max Landow in her native city, convinced the young lady's parents that her ambitions for a concert career merited further encouragement. To Munich Miss Nash next went, and there under Wolfgang Ruoff she began seriously to prepare for her profession. Three years, too, were spent with Franz Wilzcek in Berlin. Instead of presenting herself in a New York début upon her return to this country

Miss Nash chose rather to obtain concert experience before audiences in smaller towns. Even during those days she continued coaching with Georges Longey in Boston, and later with Louis Svecenski.

With the development of her pianistic and interpretative resources the young pianiste came to be heard in larger cities, and when, in time, she played before her first New York audience Miss Nash made a deep impression. Regular visits to New York, Boston, Philadelphia, Chicago, and other music centers of this country continued to enlist renewed approval. Consistently upward has been the curve of her career. Without sensational means or unusually eventful opportunities she has gradually earned that place of dignity which is hers today.

Writing of a recent New York recital, Olin Downes, in the New York Times, said, "Miss Nash has shown unmistakable talent before this, and her right to be taken seriously as an artist. . . . Yesterday she showed a finer intellectual grasp of her material than at any previous appearance. There was a virility of thinking, a firm drawing of melodic lines, and a handling of musical masses which seized the attention of the listener and never allowed it to wander." "A well-conditioned, thinking pianiste," the New York American's writer has called her, "to whom her task always seems a lovely art mission." The "splendid pianiste" was "recalled many times," records the New York Telegraph's reviewer.

Pierre Key, in commenting upon her last New York appearance, credited this artistè with a "success such as few in her craft gained" there that season. "If Miss Nash continues during the next two years as she has for the past twelvemonth there should be a story to write about her of considerable proportions."

As soloist with most of the leading orchestras of this country and as recitalist here and in South America, Miss Nash has induced other reviewers to express similar opinions. The Metropolitan Musical Bureau, New York, manage her tours. She uses the Chickering Piano, and makes Ampico rolls.

THE NATIONAL MUSIC LEAGUE



THE NATIONAL MUSIC LEAGUE is now entering its second year and the progress made during the past twelvemonth is proof both of the need of such an institution and the increasing fulfilment of its objectives. Founded as a non-profit-making organization, its underlying purpose "to render service" has been steadfastly maintained and its achievements during the past year have more than justified its establishment.

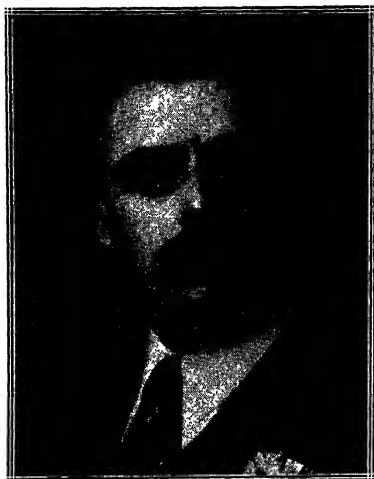
The principal object of the National Music League is to obtain engagements for young musical artists and to accomplish this purpose it acts as a clearing-house for musical affairs, serving students, artists, clubs, managers and the musical public. The artists sponsored by the League are selected from among the young professional artists by an expert and unbiased Audition Committee and candidates are judged solely by their artistic merit and capabilities for a career, regardless of any other considerations. More than seven hundred candidates have appeared before the Audition Committee and less than 10 per cent have been adjudged as ready for professional engagements of importance. A number of others were placed on the reserve list, as being available for engagements of secondary importance, or as being of unusual talent but not yet ready to be launched upon public careers. Further study was recommended for most of the others and in some cases candidates were advised by the judges to abandon the idea of a professional career in music.

For those artists passed by the Audition Committee as being of the highest rank the League secures professional engagements. The booking office is conducted in a thoroughly business-like manner along the lines of any established musical management. Artists are booked in concert, lyceum, Chautauqua, grand opera, light opera, vaudeville, picture theatres and private engagements. Some are placed in teaching positions and no opportunity is neglected to provide employment for young musicians.

As corollaries to its main object, the League carries on several other activities, looking toward the general improvement of musical conditions, especially toward enlarging the music patronage of the United States, at present estimated at only two per cent. of the population. One of the important subsidiary branches of the League is an Information Department, for the use of all interested in any branch of musical activity.

The officers of the League are: Mrs. Otto H. Kahn, President; Harry Harkness Flagler, Clarence Mackay, Felix M. Warburg, Honorary Vice-Presidents; Mrs. Vera Bull Hull, Secretary. The board of directors includes Mrs. Charles S. Guggenheimer, Mrs. Christian R. Holmes, Mrs. Newbold Leroy Edgar, Mrs. Edgar Stillman Kelley, Mrs. Janet D. Schenck, Mrs. Charles E. F. McCann, Mrs. John D. Sherman and Messrs. Richard Aldrich, Willard V. King, and Harold Vincent Milligan. There is an Advisory Committee of ten, and an Artist Advisory Committee of twelve. Harold Vincent Milligan and Mrs. Vera Bull Hull are respectively Director and Associate Director of the League.

NEW YORK PHILHARMONIC SOCIETY



Clarence H. Mackay

A WEALTH of tradition lies back of the Philharmonic Society of New York. For eighty-four consecutive seasons it has given concerts. With its eighty-fifth year now well under way there will have been presented, at its close, a total of seventy-seven regular concerts in New York—and, in addition, programs before various audiences in cities visited during its tours.

The history of the New York Philharmonic is to a considerable extent a history of the progress of symphony music in the United States ever since, on its opening concert, A. C. Hill conducted the Symphony No. 5 in C minor of Beethoven; and its list of conductors is long and distinguished. The Philharmonic Society of New York was founded in April, 1842, and was for many years an association of professional musicians giving concerts on

a coöperative basis. If there were profits at the end of the season the playing members shared in them; and the losses also were jointly shared.

Among the Philharmonic conductors of the early days one finds the names of Hill, Timm, Etienne, Alpers, Boucher, Loder, Wiegers, Theodore Eisfeld, Max Maretzek, Carl Bergmann, G. Matzka, Leopold Damrosch, Theodore Thomas, Adolph Neuendorff, Anton Seidl, and Wasilly Safonoff. A new era came into the ways of the Philharmonic's operations with the engagement in 1909 of Gustav Mahler. A guaranty fund was secured, and steps taken to place the Society upon a new basis—one which would insure financial stability of a proper sort, and permit the upbuilding of the organization in the artistic direction its followers felt it deserved.

The advent of Gustav Mahler predicated accomplishments that were not possible under the former order of things. For a season and a half that great musician presided over the Orchestra's music destinies; then he died. Josef Stransky succeeded to the vacant post, which he retained until the spring of 1920—when the Philharmonic and National Symphony Orchestra were combined.

Perhaps no more significant moment had held for the future of this old established Society than the entry into its activities of the officers and board members of the National Symphony. Mr. Clarence H. Mackay agreed to accept the chairmanship of the board of the Greater Philharmonic, Otto H. Kahn accepted a vice-presidency, and Frederick A. Juilliard became president. With the readjustment of the situation the Philharmonic started forward to fresh goals, the purpose—as Chairman Mackay stated publicly—to make the Society one which would take its proper place alongside New York's Metropolitan Museum of Art, and the Metropolitan Opera Company.

During the three seasons which followed there ensued a gradual strengthening of the orchestra personnel, as well as the engagement of conductors of

NEW YORK PHILHARMONIC SOCIETY

eminence. Willem Mengelberg was secured to serve for part of the season; and Willem van Hoogstraten likewise was invited to participate as co-conductor for half seasons. That arrangement prevailed for two years, with Henry Hadley occupying the post of associate conductor.

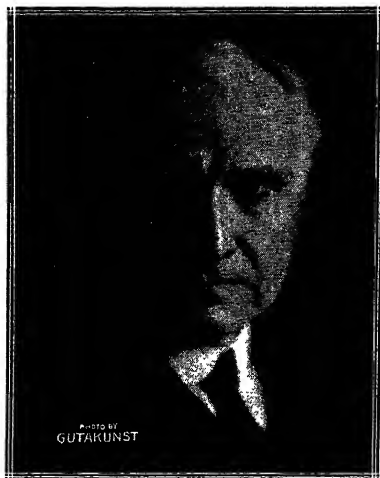
The season before last—1924-25—Wilhelm Furtwaengler was secured for a part of the year; and so satisfactory was the outcome that he returned for the latter half of 1925-26, and will conduct from February 10 to the end of this current season. Mr. Mengelberg continues to direct the first half of the year's concerts. Nor is the list of conductors confined to these two distinguished musicians; Arturo Toscanini, who was guest conductor for fifteen performances in January and February, 1926, will return in the same capacity in January, 1927.

The Philharmonic's 1926-27 season consists of twenty Thursday evening programs, which are repeated on the twenty Friday afternoons immediately following. There are twelve Sunday afternoon concerts, and twelve Saturday evening programs (these last for the benefit of music students, at materially reduced prices). All the foregoing concerts take place in Carnegie Hall, New York. Five Sunday afternoon programs and two Tuesday evenings are scheduled for presentation in the Metropolitan Opera House, New York, and six Sunday afternoons in the Academy of Music, Brooklyn. Eighteen children's concerts, conducted by Ernest Schelling, also have been arranged. The latter will consist of five Saturday mornings, regular prices, and five Saturday afternoons, at twenty-five cents per seat, in Aeolian Hall; and four concerts each in a Bronx school and a Brooklyn school, without admission charge. Two special concerts, exclusively for subscribing members of the Philharmonic Society, also will take place. The tour of the Philharmonic Orchestra will present it in fourteen cities in the eastern part of the United States. There will be a noteworthy record to point to in the compositions performed during the 1926-27 season by the New York Philharmonic—not alone in the standard repertoire for orchestra but in those novelties which it is fitting for so representative an organization to bring to the attention of the public. The list of soloists, too, is one thoroughly representative.

The personnel of the Philharmonic Orchestra consists of eighteen first violins (S. Guidi, concertmaster, and H. Lange, assistant concertmaster); eighteen second violins, twelve violas, ten cellos, ten double basses, four flutes, one piccolo, four oboes, one English horn, four clarinets, one bass clarinet, one contra bassoon, six horns, four trumpets, three trombones, one tenor horn, one tuba, one typani, a battery of three, two harps, and other instrumentalists assigned to the celeste, piano, and organ. Maurice Van Praag is manager of orchestra personnel.

Those serving on the board of directors are Messrs. Mackay, Juilliard, and Kahn, Marshall Field, Norman H. Davis, Charles Triller, and Arthur Judson, executive secretary, and Messrs. Nicholas Murray Butler, Mrs. E. H. Harri- man, Scipione Guidi, L. E. Manoly, Frank L. Polk, Walter W. Price, Elihu Root, Charles H. Sabin, Nelson S. Spencer, Leo Schulz, and Maurice Van Praag. The trustees are Messrs. Mackay, Juilliard, Kahn, Field, and Triller.

NEW YORK SYMPHONY SOCIETY



Walter Damrosch

THE New York Symphony Orchestra is entering on its forty-eighth season this year. When it was founded by Dr. Leopold Damrosch in 1878, symphonic music in America was still in its infancy. At that time there was only one other such organization—that headed by Theodore Thomas.

Dr. Damrosch directed the orchestra until his death in 1885. Since then his son, Walter Damrosch, has served as conductor. Under his direction the New York Symphony Orchestra has become internationally known—traveling not only in all parts of this country, but also in Europe, Canada and Cuba.

In the forty-two years of his conductorship, Walter Damrosch and his orchestra have played to about eight million people, covering some 400,000 miles in tours. In 1920 the organization undertook the first European tour ever made by an American orchestra. At the official invitation of European governments, concerts were given in England, France, Belgium, Italy and Holland.

Each year the orchestra gives about one hundred concerts—the New York season including about sixty-five. There are given in New York twelve Thursday afternoon, twelve Friday evening and twenty Sunday afternoon programs. In addition a series of six Saturday afternoon concerts is given for young people of from twelve to eighteen years and another series of five Saturday morning concerts for children up to twelve years.

The success of these last mentioned concerts has been phenomenal. London has patterned a series of its own after them. This season the tenth anniversary of the children's concerts will be celebrated. The young people's series have been held for the past twenty-nine years. In addition to its New York concerts the Symphony Society gives annually six programs in Brooklyn and a shorter series in Washington, Baltimore and Philadelphia. Plans for this year include a short tour through the Middle West.

Each year one or two guest conductors share the season with Damrosch. Otto Klemperer, distinguished German conductor, who directed the orchestra part of last season, has been invited to return for a period of eight weeks beginning in January. The second guest conductor will be Fritz Busch of the Dresden Opera House. Among other well known conductors who have directed the orchestra lately are Albert Coates, Bruno Walter, and Eugene Goossens.

The experiment instituted last season of transferring the Sunday concerts to Mecca Auditorium proved so successful that the same policy will be followed during 1926-27. The reduced prices, adopted a year ago in view of the vast seating capacity, will be continued. Seats are available for as low as thirty-five cents. During last season the auditorium, with its seating capacity of four thou-

NEW YORK SYMPHONY SOCIETY

sand, was filled to capacity practically every Sunday, testifying to New York's need of a large concert hall.

Another experiment inaugurated by the Symphony Society last season was that of commissioning well known composers to write special works for the orchestra. The outcome of this was the now well known Concerto in F by George Gershwin and Jurgen by Deems Taylor. Jean Sibelius, eminent Finnish composer, has been commissioned to write a special work this season. Alfredo Casella is composing a special work called *Scarlattiana*. Mr. Damrosch also plans to give the first American performance of Arthur Honegger's *Phaedre* and of Ernst Hallfter's *Spanish Suite*.

Educational work has an important place in the activities of the Society. In conjunction with the New York Board of Education, arrangements are made to give free musical scholarships to the most promising students in the high school orchestras. These enable them to study under the first desk musicians of the orchestra. The expense is borne by the Symphony Society. An additional phase of the Society's educational work is the turning over free of nearly 1,000 seats in Carnegie Hall at each children's concert to the pupils of the New York schools.

One hundred musicians are listed in the personnel of the orchestra. A number of the first stand players have individual reputations as soloists. They include Mischakoff, concert master; Georges Barrère, flutist; Ernest La Prade, leader of the second violins; Joseph Malkin, cellist; Quinto Maganini, piccolo; J. Williams, clarinet; Max Wockenfuss, trombone; Gustav Heim, trumpet; Morris Tivin, first bass; Isadore Berv, horn; Pierre Matthieu, oboe; Joseph Pizzo, harp; I. Nazzy, English horn; Adolph Moser, tuba; Samuel Borodkin, battery and traps; Karl Glassman, tympani. George Engles has been manager for the past seventeen years.

The Symphony Society of New York entered upon its most successful years when in 1915 Mr. Harry Harkness Flagler became its president. His generous financial support has enabled the conductor to place the orchestra among the foremost in the world.

Officers of the Society include Harry Harkness Flagler, president; Paul D. Cravath and Henry Seligman, vice-presidents; Edwin T. Rice, treasurer; Richard Welling, recording secretary. On the board of directors are Paul D. Cravath, Walter Damrosch, Harry Harkness Flagler, Edwin T. Rice, Henry Seligman, William S. Hawk, Henry W. Taft, Felix M. Warburg, and Richard Welling. Mrs. Pleasants Pennington is executive secretary. George Engles is the manager of the Society.



N. Y. U. DEPARTMENT OF MUSIC EDUCATION



Dr. Hollis Dann

THE tripling of last year's enrollment in the music department of New York University's School of Education significantly reflects the growing demand for broader training among teachers of music.

This department, of which Dr. Hollis Dann is director, was established in recognition of the desire, on the part of men and women preparing for the music teaching profession, to acquire an all round collegiate education along with adequate musical qualifications. The director of music and the music teacher in colleges, high schools, public and private schools are rapidly discovering the need of an advanced general and musical education, for institutions of learning are beginning to demand of their music pedagogues the same educational culture and intellectual breadth required of teachers of other sub-

jects. The School of Education of New York University offers such opportunities. The several departments of this school offer superior advantages for the study of general and professional subjects while offering equally superior training in the several fields of music education.

Six four-year courses are included in the music curriculum, each leading to the degrees of Bachelor and Master of Science in Music. There are courses for directors in public schools and colleges; for supervisors of instrumental music; for teachers of singing and professional singers; for teachers of piano; for teachers of theory and for conductors. This department also conducts a Summer School with a faculty of forty teachers. (The 1926 session of the Summer School found five hundred and thirty-five students enrolled, from thirty different states and Canada.)

The faculty of the department of music education includes, in addition to Dr. Dann: Gordon C. Bailey, A. B.; Julia Etta Broughton; Lucy Duncan Hall; Vincent Jones; Isidore Luckstone; Harold Luckstone, A. B.; Louis Mohler, A. M.; Francis Moore; Bertyne Mortimer NeCollins; T. Tertius Noble, Mus. Doc., Clara Frances Sanford, Sc. B.; Paul Stoeving; Bernice White; and Bertha Wingert.

Second in importance only to the adequacy of its courses and the excellence of its faculty is the location of a school of music. This one, situated in the heart of the world's music metropolis, affords special cultural advantages, including the opportunity to hear an abundance of good music interpreted by the world's foremost artists. The music department is housed in the commodious, attractive Music Education Building, facing Washington Square, East.

An important feature of this school is the bureau of educational service under the direction of J. E. NeCollins, which gives particular attention to the placing of graduate teachers throughout the country. Inquiries should be addressed to Dr. Hollis Dann, New York University, 80 Washington Square, East, New York.

ALFRED PICCAVER

IT is doubtful if any opera singer heard in the past dozen years in Vienna has gained so firm a hold on the public as Alfred Piccaver. His dramatic tenor voice—declared by connoisseurs to be one of the finest natural instruments of the present generation—exerted from the night of his début at the then Vienna Royal Opera a striking appeal. Added to that, the American disclosed a special fitness for the operatic stage; and so has he experienced that rare adventure of becoming, all at once, a favorite.

But it was not the first bit of such unexpected fortune. For during his studies in Milan, Italy, he was heard by a visiting impresario from the Buda-Pesth opera, who straightway engaged him on the spot to appear in that city. Even Mr. Piccaver's lack of routine offered no obstacle to the astute impresario who sensed this American's unusual talent and lost no time in putting it to practical account.

Presently this young man—who had left his home in Albany, N. Y., with scant thought of a professional career—was facing a Buda-Pesth audience. And instantly did he win their approval—as he seems destined to have done in every début throughout Europe. Vienna heard about that début, extended an invitation to the American tenor to make a guest appearance at the Vienna Royal Opera, and thereupon would not let him go. Ever since, save for leaves of absences to permit him to sing in other of the foremost opera houses of Europe, Mr. Piccaver has been the operatic idol of the Viennese.

America, naturally enough, heard of this rising artist and for several years offers were made in endeavors to bring him to the United States. But not until New Year's Eve, in 1923, did he sing in pretentious circumstances in his own land. On that night, as a member of the Chicago Civic Opera Company, he made his formal bow to his own compatriots.

Other appearances followed during the ensuing two months, and as Cavaradossi in *Tosca*, the Duke in *Rigoletto*, and Turridu in *Cavalleria Rusticana*, Mr. Piccaver appeared on the Chicago Auditorium stage. But Vienna and other European centers called to him, and those professional invitations he could not bring himself to refuse.

During the past season Mr. Piccaver has continued his triumphal course on the stage where he is so well and favorably known; and he is there at the present writing. Just what his plans are concerning a second visit to the United States are not definitely known, but he has offers. And it is barely possible that he will be heard in this country, either in opera or in concert, during the 1927-28 season.



THE PHILADELPHIA ORCHESTRA



Leopold Stokowski

THE Philadelphia Orchestra is entering on its twenty-seventh year. Its first concert was given on November 16, 1900, under the direction of Fritz Scheel. Six months before that date Mr. Scheel had brought together an orchestra of professional musicians to give two concerts for the benefit of the families of American soldiers and sailors fallen in the Philippines, and The Philadelphia Orchestra was the result of that venture.

Six concerts were given in the first season, and the series was increased to fourteen in the year following, 1901-02. Before the formation of its own orchestra, Philadelphia had supported concerts by the Theodore Thomas Orchestra, the New York Symphony Orchestra, and the Boston Symphony.

Fritz Scheel continued as conductor of the orchestra until his death in 1907.

He was succeeded by Carl Pohlig, who had been First Court Conductor at Stuttgart before coming to America. On his resignation at the close of the season of 1911-12 he was succeeded by Leopold Stokowski who has held the post uninterruptedly ever since.

The personnel of the Philadelphia Orchestra numbers one hundred and eight players. At the head of each choir are musicians of high standing and recognized authority. Michel Gusikoff is the concertmaster, succeeding Thaddeus Rich, who resigned last season. David Dubinsky has been leader of the second violins since 1912, and prior to that time was a member of the first violin section from the time of the Orchestra's foundation. Anton Horner, chief of the French horn section and a master of his instrument, has completed his twenty-fifth year in his present position. The leader of the double basses is Anton Torello, a virtuoso of exceptional attainments, as is Marcel Tabuteau, the first oboe player. Torello joined the Orchestra in 1914, Tabuteau in 1915. W. M. Kincaid has been first flute since 1912, and Walter Guetter, first bassoon since 1922. Sol Cohen became second trumpet in 1918, and was made head of his section in the season of 1923-24. Gusikoff, Dubinsky, Kincaid, Guetter, Cohen, and Simons are Americans. Simons has been first trombone since 1915.

From a series aggregating six performances in the season of 1900-01, The Philadelphia Orchestra has increased its activities until last year it gave eighty-one concerts in the city of Philadelphia alone. These comprised twenty-nine Friday afternoon and Saturday evening concerts, an additional series of ten Monday evenings to take care of those who could not gain admission to the Friday and Saturday performances, three Monday evening concerts for The Philadelphia Forum, eight concerts for children, one concert at Wanamaker's, and one for the exercises of the Philadelphia Award. It is estimated that the total attendance at the Friday afternoon and Saturday evening concerts was 175,000. The out of town concerts are curtailed in order to permit as many performances as possible in Philadelphia. Last season's schedule included ten

THE PHILADELPHIA ORCHESTRA

appearances in New York, five in Washington, three in Baltimore, and one each in Princeton, Pittsburgh, Detroit, Chicago, Cleveland, Dayton and Toledo. The season is thirty weeks.

One of the outstanding achievements of The Philadelphia Orchestra was the performance of Mahler's Eighth Symphony in 1916. Three performances were originally scheduled, but in order to meet the popular demand nine were eventually given. The dates were March 1, 2, 3, 4, 27, 29, April 3, 4, 5, 1916. The receipts were \$42,000, and the expenses about the same. The chorus numbered a thousand, and the orchestra, one hundred and fifteen. Eight soloists were also required. The trip to New York required seventeen passenger coaches and four express cars, in two special trains. The dinner to the chorus and orchestra in New York cost \$2,000; the stage seats and setting over \$3,000. Every seat and all available standing room was sold for all performances, over a thousand standing at the New York concert. Over \$10,000 for unfilled orders for tickets was returned in Philadelphia alone.

Among notable first performances in this country by The Philadelphia Orchestra were those of Schoenberg's *Kammersymphonie*, Strawinsky's *Sacre du Printemps*, Le Chant du Rossignol, and the *Symphonies d'Instruments à Vent*, Rachmaninoff's *The Bells*, Mahler's *Das Lied von der Erde*, Scriabin's *Poeme Divin*, Strauss's *Alpensymphonie*, Rabaud's *Second Symphony*, Szymanowski's *Violin concerto*, Miaskowsky's *symphony No. 5*, Sibelius's sixth and seventh symphonies, Lekeu's *Fantaisie Contrapuntique sur un Cramignon Liegeois*, Varese "Americques," etc.

The practice of having guest conductors lead The Philadelphia Orchestra is one of long standing, and the list includes a number of distinguished names: Richard Strauss, Igor Strawinsky, Vincent d'Indy, Ernest Bloch, Alphonse Catherine, Georges Enesco, Ossip Gabrilowitsch, Willem Mengelberg, Sergei Rachmaninoff, Frederick Stock, Willem van Hoogstraten, Felix Weingartner, Ottorino Respighi.

The Philadelphia Orchestra is supported by the proceeds of an Endowment Fund of nearly two million dollars contributed by popular subscription. Nearly fourteen thousand people subscribed to the fund in amounts varying from one dollar to a hundred thousand. The Association consists of life and annual members, the former being such persons as have paid or shall pay into the Endowment Fund or any other fund established by the Association not less than five hundred dollars. Annual members are the subscribers to the Philadelphia concerts. Each member of the Association is entitled to a vote at the Annual Meeting, held on the fourth Tuesday in May of each year.

Alexander Van Rensselaer has been president of The Philadelphia Orchestra Association since its inception in 1900. The vice-president is William Jay Turner; the secretary, Andrew Wheeler; the treasurer, Robert K. Cassatt. The Board of Directors includes the following: Mrs. William W. Arnett, Edward W. Bok, John F. Braun, James Crosby Brown, Cyrus H. K. Curtis, Robert K. Cassatt, Samuel S. Fels, Dr. Charles D. Hart, Henry McKean Ingersoll, John H. Ingham, C. Hartman Kuhn, Effingham B. Morris, G. Heide Norris, William Philip Barba, Owen J. Roberts, Evan Randolph, Miss Anne Thomson, William Jay Turner, Alexander Van Rensselaer, Mrs. L. Howard Weatherly, Andrew Wheeler, Joseph E. Widener, Miss Frances A. Wister, Charlton Yarnall, Mrs. Harold E. Yarnall. The manager of the Orchestra is Arthur Judson; the assistant manager, Louis A. Mattson.

GIORGIO POLACCO



AMONG the conductors of opera Giorgio Polacco has few peers. So it has been agreed, long since, by music experts from Milan to San Francisco, from Buenos Aires to New York—for the Chicago Civic Opera Association's musical director and first conductor is known by his achievement in the world's foremost opera houses.

Mr. Polacco was born in Venice, Italy. He was still a child when he was taken to live in Russia's capital. It was there, as a boy, that he began his studies to become an opera conductor, for that was the objective of his ambitions from the beginning. When the Polacco family returned to Italy to take up their residence in Milan the youthful Giorgio was placed under the tutelage of Maestro Coccon at the

Liceo Marcello. Later advanced studies were pursued at the Verdi Conservatoire. It was not long after his graduation from that institution that an opportunity came to conduct a series of opera performances in London. That the young conductor acquitted himself with distinction is all implied in the invitation, which immediately followed, to conduct in Milan. The several years of his conductorship in that city added experience to knowledge and intuitive skill. So, too, those succeeding seasons in Rome's opera houses. Then came the invitation to conduct in Buenos Aires and Rio de Janeiro. Emphatic were the conductor's successes in these South American cities. So enthusiastic were reports of those triumphs that a demand for Mr. Polacco's appearances as guest in the leading opera houses in Europe immediately followed. In Lisbon, Warsaw, London's Covent Garden, and especially in Petrograd new honors were won. Then, in 1906, San Francisco and Mexico City heard and applauded. The following year found Mr. Polacco conductor of Wiesbaden's Royal Opera, and in 1908 he was called to the Berlin Royal Opera.

It was at Puccini's request that the Savages brought this gifted leader to the United States to direct their production of his *Girl of the Golden West*. That was during the season of 1911-12. Each season since has found Mr. Polacco actively engaged in this country, for the following season marked the beginning of his memorable association with the Metropolitan Opera Company (of which he became chief Italian conductor upon Toscanini's retirement in 1915). In 1918 Cleofonte Campanini invited him to become first conductor of the Chicago Opera Company, of which this marks his sixth season as musical director.

More than a hundred and fifty operas are in Mr. Polacco's repertoire—French, German, and Italian. While the latter has been considered his *métier* he is equally known as one of the authoritative interpreters of Wagnerian scores. Of him it may rightly be written: one of opera's illustrious conductors.

ROSA PONSELLE

SUPERLATIVES have so steadily been applied to the voice and singing of Rosa Ponselle that their use in expert consideration of her endeavors has become the usual thing—whether it be at the Metropolitan Opera or in concert, the rule prevails.

It was, perhaps in unusual measure, when Miss Ponselle appeared last season in the Metropolitan's revival of the classic opera *La Vestale*. The press, and the public as well, were unanimous in according this artiste spontaneous acclaim. And it is significant, in those circumstances, that General Manager Gatti-Casazza selected *La Vestale* with which to open the 1926-27 Metropolitan season with Miss Ponselle again singing the title rôle. Writing of Miss Ponselle, when she was first heard in this part, W. J. Henderson declared in the *New York Sun* that "it was the loftiest artistic flight of her young career" . . . and what a career, beginning nine years ago. Nor will the scenes of that first night be effaced from the records of operatic achievement. Unknown in music circles of the elect, Miss Ponselle stepped overnight into an unique place. Singing the leading soprano rôle in *La Forza del Destino*—and with such an illustrious associate as Enrico Caruso—she was touched by fame within the space of a few hours. From obscurity she emerged into the eminence of a potential prima donna—which she has since become.



During the seasons that have elapsed since that unforgettable début she has gone on to still more notable heights. A more rounded artistry, a glorious dramatic soprano voice developed into a still finer estate have brought her widespread recognition. Numerous characters of first importance have been entrusted to her at the Metropolitan—premières and revivals, in addition to those in the current repertoire, and thrice she has been honored to sing at the opening of the opera season, this being the second consecutive time.

The conservative Olin Downes, writing of this season's première, stated that Miss Ponselle's *Vestale* was again "the leading feature of the performance. . . . Not only is Miss Ponselle distinguished in this rôle but she seems to have by acquirement, or by instinct, the dignity and amplitude of gesture as well as song, of bearing as well as histrionic delivery." "If any could impart the accent of poignant verisimilitude to the music, this admirable artiste surely could," wrote Lawrence Gilman. The *New York World's* reviewer recently wrote of her: "Miss Ponselle has not only the loveliest voice of any woman at the Metropolitan, but she is the only person there who is faithfully carrying on traditions of beautiful and simple singing as exemplified in the old days by singers like Eames, Nordica, Melba, and Sembrich."

This artiste is now under the management of the Metropolitan Musical Bureau, New York. She makes Victor records and uses the Knabe Piano.

ROSA RAISA



OUTSTANDING EVENTS crowd the career of Rosa Raisa, yet, perhaps, none stand out more significantly than her creation of the title rôle of Turandot, when that opera was given its world première at Milan's La Scala last April—for it was Puccini, himself, before his death, who appointed and chose her to create this trying rôle. Once again Mme. Raisa grasped opportunity to give highest proof of her artistic capabilities, as reviews of that production unanimously agreed.

It is now internationally agreed that Mme. Raisa is one of the truly great opera artists of our generation. Few, indeed, are the singers who have moved discerning musicians, reviewers, and music patrons alike, to speak in terms so superlative. The inherent gift of song, a voice of amazing potentialities and effects, and a dy-

namic personality that imbues every rôle with realism have won for this artiste her place among the foremost interpretative musicians of our day.

Mme. Raisa is a native of Bielostok, Russian Poland. Especially trying were the days of her girlhood, culminating in the massacre of Bielostok during which the young singer fled southward. Finding refuge eventually in Italy, opportunity came for her to resume her voice studies at the Royal Conservatory in Naples, where Mme. Marchisio was her teacher. It was in 1913, after the Raisa voice and talent had reached a flowering, that her teacher took her to Parma to sing for Maestro Cleofonte Campanini. Before she had made her début at Parma's Regio Theatre (in September of that year) the general director of the Chicago Opera Company had engaged her for his organization. Exceptional was the impression which she made in her first opera rôle and in those numerous other European engagements which followed before sailing for the United States.

Her triumphs during her first season in this country are now a matter of history, likewise those of each succeeding season—for Mme. Raisa has remained continuously a member of the Chicago Civic Opera Association. During the decade that has elapsed since her first appearance in Chicago invitations have been numerous to sing as guest in other important opera houses. Among those accepted have been La Scala of Milan, Rome's Costanzi, the Colon Theatre of Buenos Aires, the Municipal Theatre of Rio de Janeiro, the Paris Grand Opera Company, and Mexico City, also Ravinia's summer opera and the opera companies of our Pacific Coast.

Turandot was not the first rôle which Mme. Raisa was invited to create. The prima donna rôles of Nerone, Francesca da Rimini, Isabeau, Cassandra, and La Nave also had their first presentation by this artiste.

In many of the concert engagements which are booked for her by R. E. Johnston, New York, she is assisted by her gifted husband, Giacomo Rimini. Her records are listed in the Brunswick catalogue.

EDWARD RECHLIN

IN THE faith that it is the great instrument of spiritual power and aspiration, Edward Rechlin, concert-organist of New York, has dedicated his life to the restoration of the organ to its position as an instrument of spiritual and religious expression. Mr. Rechlin is realizing his ideal by presenting in his recitals compositions of Bach and by unearthing and performing works from the inexhaustible store of masterpieces contemporaneous with and preceding Bach.

To his training under Alexandre Guilmant and Charles Marie Widor in Paris, Mr. Rechlin has added, in his years of activities, his experience as a concert organist. In fact during the past six years, he has played over three hundred and seventy-five recitals. Besides his tours which take him throughout the East and the Middle West, Mr. Rechlin gives annual recitals in the New York Aeolian Hall and on the great organ in the auditorium at Ocean Grove.

In 1922, when Mr. Rechlin played at Ann Arbor to an audience which is said to have been over four thousand, Earl Moore, organist of the University School of Music, wrote to him that the "audience, which was one of the largest which came out for a solo organ recital, gave you nothing short of an ovation both in their careful and sympathetic attention upon your work and in their applause."

The New York recitals of Mr. Rechlin have been very favorably received, the Evening Telegram reviewer writing that the "performance was exceptionally beautiful; a notable distinction characterized all his playing. Unfailing accuracy of rhythm as well as scrupulous taste in registration were at all times evident together with a dignified and vital style." The New York Times critic wrote on one occasion that "so marked was the effect that at many points a deeply impressed audience refrained from applause."

At the last convention of the National Association of Organists, Mr. Rechlin gave a Bach recital, that the Diapason reported as "one to which those who came to the convention looked forward. The impression left by the work of this organist was one of satisfaction that there remain apostles of the Bach school, who will keep the fires burning for the type of playing that should never be permitted to die out."

Mr. Rechlin will make a national tour of fifty recitals during the 1926-27 season.

His engagements are under the Rechlin Recital Tours Management, 151 East Ninety-second Street, New York.



RAVINIA OPERA AND CONCERTS



AS THE SUMMER opera capital of America, Ravinia has upset the tradition among musical folk that little can be done during the warmer months in a large way except possibly giving festivals or some similar special events that bring visitors together only for a short hectic period. To the surprise of some who thought they knew all the intricacies of such matters, Ravinia, in its fifteen years of continuous development, has obliterated this idea.

"Nestled among glens and coverts, with trees and flowers in lavish abundance, and only a short distance from the waters of Lake Michigan, in one of the most beautiful spots of Chicago's attractive North Shore, Ravinia has a charm that must be seen to be fully appreciated," the Chicago Commerce, a weekly publication of the Chicago Association of Commerce, describes Ravinia. "It is the charm that comes with close communion with nature in a quiet spot where the muses reign supreme. Nature has supplied the frame in which the operatic and tonal pictures are set and the consequence is that the surroundings are of a type that could not be duplicated by any of the agencies employed by mankind."

Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company, who, as guest of Louis Eckstein, the owner and moving spirit of Ravinia, made a special trip to Chicago for the opening performance of the summer of 1926, added that "this opera house in the woods is like a fine old Stradivarius violin which nature has mellowed. We would give anything if we could build an opera house in New York with acoustics such as these, but it cannot be done. Here nature has been the architect."

"There is nothing of the artificial about Ravinia," the Chicago Commerce continues, "and its naturalness gives it an atmosphere that enhances the aesthetic value of the artistic offerings, for the art of Ravinia harmonizes perfectly with its surroundings."

Ravinia operatic performances and concerts, according to Otto Kahn, are an institution which is performing a wonderful mission in its contribution to the highest of arts. Both critic and audience alike have given them praise. Edward Moore wrote in the Chicago Tribune that "when one beholds the Ravinia of today, reads the roster of its artists and takes into consideration all they are capable of accomplishing, it seems impossible that within the space of fifteen years any operatic organization could have gone so far as to achieve the results that must be credited to Ravinia. The strides it has taken in a decade-and-a-half put the seven-league boots of fairy-lore to shame."

Ravinia's fame has spread even to the old world, where it is widely known as one of the shrines of music that maintain only the highest standards. The Chicago Journal of Commerce declared in one of its editorials that "it is small wonder that Ravinia, during the ten weeks of its summer season, is a center of interest for opera appreciators the country over, and it is likewise small wonder that it is as well known in Europe as it is in America."

Many Americans make the journey to Bayreuth and to Oberammergau to enjoy the performances there and to revel in the beauty of the surroundings. It has been pointed out that they could find even more, close to their doors,

RAVINIA OPERA AND CONCERTS

at Ravinia. In fact, Ravinia has been called the American Bayreuth and the American Oberammergau on different occasions. It is comparable to both of these music centers, but at the same time it radiates a personality all its own.

Everyone who is familiar with the history of musical organizations which have set out to establish high standards knows that those who push the enterprise through its earlier years must be far-sighted, courageous men who will not flinch when they are confronted with obstacles. Both public spirit and resourcefulness are required, as well as the tact to obtain the best results from the artistic forces.

In these respects Ravinia is especially fortunate, according to the Chicago Commerce, for its destinies are guided by Louis Eckstein. "Under his skillful direction, singers and orchestras, as well as the other numerous members of the organization, work together in perfect harmony. The results bring performances that are ideal in their excellence and show constant touches of artistic originality. Mr. Eckstein's devotion has won him the gratitude of music lovers. It is his life work and to it he gives his time, his energy, and his idealistic vision. Abilities of a high order are required for a task such as he has undertaken, as well as definite patience, and he has proved that he has these qualities. Every artistic achievement, whether it is a performance or a venture of other kinds, must have its inception in a mind with artistic vision and it is evident that Ravinia profits by this type of guidance."

Its operas, representative of the best to be found in the literature of music drama, are presented by artists of world fame, supported by the Chicago Symphony Orchestra. The greatest operatic artists take part in the performances. America has its choice among the world's great singers and many of the most gifted are heard every season at Ravinia.

The standards that are maintained place Ravinia in the musical ranks as an influence both uplifting and educational, in addition to being an attraction of the finest type. From season to season, there has prevailed in the direction of its operatic affairs a ceaseless effort to maintain the traditions gradually established. And it is recorded that every year the consensus of opinion is that these endeavors have been realized.

It is believed that no more enjoyable vacation could be spent than one given up to the delights of nature's finest handiwork where, at the same time, opportunity is offered for hearing operatic masterpieces performed in a masterly way.

And all this is within easy reach. It is no longer necessary to journey to Europe to escape from inartistic surroundings to hear music of the finest kind. Ravinia has proved itself, according to the Chicago Commerce, the summer capital of the music world.



FRITZ REINER



MUSIC EXPERTS of three continents have found in Fritz Reiner the possessor of those natural gifts that mark the "born conductor." Long before he came to the United States, in 1922, to preside over the music destinies of Cincinnati's Symphony Orchestra, this musician had made secure his artistic place in Europe. His gifts had attracted widespread attention and comment—just as they have, since, in this country and in South America (during the summer of 1926 when he conducted at the Teatro Colon, Buenos Aires).

Mr. Reiner was born in Buda-Pesth, Hungary, where he graduated from both the High School and the National Academy of Music—soon after his sixteenth birthday. Within three years he was filling the post of assistant conductor of the Buda-Pesth Opera Comique, and so efficiently as to cause discerning musicians to predict the future which notable achievements soon attained.

Thus, even early in his career he was spoken of as having a special gift for conducting, and, under the eminent masters it was his good fortune to become associated with, a thorough training of that gift and an intimate acquaintance with the classics was speedily obtained. This schooling also included training in operatic literature, for which the youth displayed uncommon versatility, and it was therefore no surprise to those familiar with his capabilities that, in 1914, he was appointed conductor of the Royal Opera in Dresden, where Richard Wagner at one time conducted.

During his seven years at the Dresden Opera there came frequent invitations to conduct as guest in various cities of continental Europe, invitations which, accepted, brought a widening of the Reiner prestige. After the close of the war he went to Rome to conduct at the Costanzi Theatre and the Augusteum, and thereafter made a tour of Spain.

It was immediately following this that Mr. Reiner was offered a contract to become conductor of the Cincinnati Symphony Orchestra. The current season makes the fifth consecutive of his association with that organization. Ever since his American debut the activities of this conductor have commanded nation-wide attention—not only as the dynamic and individual leader of his own orchestra, but as guest conductor with other important organizations. Two consecutive summers he was invited to conduct a week of the New York Philharmonic Orchestra's summer series at the Lewisohn Stadium, in New York. Just as conspicuous was his success as a guest conductor at the Hollywood Bowl concert, at a concert of the International Composers' Guild, in New York, at the Philharmonic Concerts in Philadelphia, and as guest leader of the Philharmonic Orchestra in their regular series in New York.

THADDEUS RICH

EVEN before he began attracting attention throughout Germany as a concert violinist, shortly after his fifteenth birthday, Thaddeus Rich had commenced his professional music career. The future concertmaster and assistant conductor of the Philadelphia Orchestra was still an undergraduate at the Leipzig Conservatory when Arthur Nikisch discovered his precocious talent and offered the youthful American a chair among the violins of the Gewandhaus Orchestra.

Indianapolis, Indiana, claims Dr. Rich as one of its native sons. His father, a gifted amateur musician, was quick to discern his son's talent which early expressed itself in a desire to learn to play the violin. Lessons commenced at the age of eight. Richard Schliewen and Hugh McGifney, then Indianapolis's two foremost violin teachers, were his first mentors. Within a comparatively short time it became apparent that his gifts were of an order worthy to be trained for a professional career. With the demand for more advanced schooling Leipzig was chosen as the city offering best opportunities for his needs. There at the Conservatory Arno Hilf directed his continued artistic progress. Carl Reineke was a further broadening influence in the capacity of theory and composition teacher. Those days, too, brought an intimate playing acquaintance with chamber music literature as well as those opportunities for exploring the classics of orchestral literature under the great Nikisch.

Following his graduation from the Leipzig Conservatory came several years of concertizing as a boy prodigy, and successful years those were as yellowed press clippings still testify. Joachim became deeply interested in the lad, and the opportunity to study with that master in Berlin brought a temporary retirement from the concert platform.

The name of Thaddeus Rich had already established its prestige in Europe when the young virtuoso returned to the United States in 1905 for the first tour of his native land. Suffice it to say that the artistic success of that tour resulted in Mr. Rich being invited to become concertmaster of the Philadelphia Orchestra. When in the Spring of 1926 Dr. Rich retired from that organization he had served twenty full years as its concertmaster, the last twelve of which he also held the post of assistant conductor. It is unnecessary to recount the achievements of those twenty years. They are too well known to require repetition.

Dr. Rich still continues his deanship of the Temple University College of Music, as well as his long distinguished chamber trio and quartet. He has recently accepted Rodman Wanamaker's invitation to become official custodian of his famous collection of old stringed instruments. Dr. Rich's address is 1305 Spruce Street, Philadelphia, Pa.



ELISABETH RETHBERG



IN HER review of the Metropolitan Opera Company's recent revival of Mozart's *Magic Flute*, Olga Samaroff expressed this significant opinion: "If it were possible to revive the illustrious dead and inaugurate (behind a screen) a vocal contest between some of the singers so continuously mourned by the older generation and Mme. Rethberg in this particular music I would be willing to lay a considerable stake that it might be difficult for these pessimistic mourners of past glories to prove the vast gulf said to exist between the singing of the past and present and identify Mme. Rethberg as the exponent of our supposed vocal degeneration." Lawrence Gilman, Richard Stokes, Pitts Sanborn, W. J. Henderson and other writers, too, agreed that "the feature of the performance was the exquisite singing of

Elisabeth Rethberg." Nor is this the first time, as music folk know well, that New York reviewers have written in such glowing terms of this prima donna's voice and art. Ever since her début as a member of the Metropolitan Opera Company on that Wednesday evening of November 22, 1922, she has given repeated occasion to be proclaimed "one of the great mistresses of song."

What is still more remarkable is the fact that the foregoing recognition has been gained not alone in opera—the accomplishments of Mme. Rethberg on the concert stage reveal her at a corresponding advantage. For she is preëminently the singer, signally endowed in the matter of sheer voice and conceded to be one of the half dozen leading exponents of that style of vocal technique which some like to term "the lost art."

Schwarzenburg, Germany, was Mme. Rethberg's birthplace, and like so many who have attained distinction in the realm of music she revealed unmistakable proclivities in early childhood. The piano was her first medium of musical expression and her progress with this instrument was such that shortly after her seventeenth birthday it was deemed expedient to send her to the Dresden Royal Conservatory of Music to prepare for a public career.

The discovery of the Rethberg voice was quite accidental. The inevitable altercation between the Conservatory's piano teacher and singing mentor, which ensued, resulted in an acceptance of the latter's judgment. The first twelve months of voice study recorded but slight progress. About that time, Mme. Rethberg and the young woman friend with whom she was living in Dresden, attended a concert together. Sitting next to them was a young man, an amateur devotee of singing, it turned out, with whom the feminine listeners fell into conversation. He had studied with most of the eminent vocal instructors of Europe, and the criticism of the singing they were hearing at that concert enlisted the interest of the young ladies. It was arranged, during the course of that evening, that the young man—Otto Watrin by name—should call the next day.

ELISABETH RETHBERG

"From Mr. Watrin," claims Mme. Rethberg, "I got the clearest understanding of what vocal technique really is. I did not accept completely all his ideas, but those which seemed to me most applicable to my case I utilized. I think I can say that after our third or fourth lesson I grasped firmly the principles I now follow in the use of my voice. Miss Wollen (the Englishwoman who was her Conservatory voice teacher at the time) was quick to notice the change in what I did, for I recall her saying to me: 'There, that tone is right, that is what I've been telling you I wanted you to do.'"

Eventually came invitations for Mme. Rethberg to sing in concerts, one of them being a performance of *Ino*, by Telman, in which the soprano rôle lies very high and for which no other soprano seemed to be available. Fritz Reiner, then associated with the Dresden Royal Opera, heard her in that concert and advised her to present herself for the auditions soon to be held by that institution. By so doing she was selected from twenty-eight candidates to become a permanent member of that company. Her début took place in 1915, as Asena in the *Gypsy Baron*. For seven years she remained a principal of the Dresden Royal Opera singing such rôles as: Micaela in *Carmen*, Pamina in the *Magic Flute*, Constanza in *The Escape from the Harem*, Aida in that opera, Mimi in *La Bohème*, Cio-Cio-San in *Madama Butterfly*, Elisabeth in *Tannhäuser*, and Elsa in *Lohengrin*.

Following a series of guest appearances in Scandinavian opera houses came the invitation to join the Metropolitan Opera Company—but it was two years before conditions made possible the acceptance of that offer. During her four years at this celebrated institution she has been heard in the leading soprano rôles of Aida, *Madama Butterfly*, *Andrea Chenier*, *William Tell*, *I Compagnacci*, *Der Rosenkavalier*, *Die Walküre*, *Lohengrin*, *Der Freischütz*, and *Magic Flute*. During the past summer new opera audiences were won by Mme. Rethberg during the Ravinia Opera season. Of her twenty-four appearances there reviewers expressed that esteem which has now become usual with the discriminating who hear the diva.

Mme. Rethberg's first concert appearance in the United States took place as one of the soloists of a *Friends of Music* concert in New York. It was not until season before last that she gave her first New York recital, and such was her recognition that it became apparent she no longer could rightly disregard the many demands for her services in this field. Her subsequent recital tours have served to confirm all that is implied on the preceding page.

Mme. Rethberg's Metropolitan Opera contract engages her the first half of the current season. Her concert tour which opens in Syracuse, N. Y., on January 17, 1927, will take her as far west as St. Paul and south to Houston and other Texas cities, returning through Middle-Atlantic States to the East early in May.

Evans and Salter, New York, are Mme. Rethberg's managers. Her records are listed in the Brunswick catalogue. In recital she uses the Steinway Piano.



GIACOMO RIMINI



FOR THE seventeenth consecutive season Giacomo Rimini is being heard in leading baritone rôles with the Chicago Civic Opera Association. It was only four years before he became a member of that company that Mr. Rimini stepped before his first opera audience, in his native Verona, Italy, yet rich in achievement were those four years. Uncommonly so for such a young singer—for he was still a mere youth when he made his début. Maestra Amelia Conti-Foroni prepared him for that event. Thorough and well advised was that preparation, too, as events have proved. Straightway there were demands for the young artist's services in other Italian opera houses. Rapidly the Rimini voice developed, in range, power and art, and as he acquired that routine so essential to success on the

lyric stage larger, more important, opportunities presented themselves. Before joining the Chicago Opera Company in 1910 Mr. Rimini had created the leading baritone rôles of Francesca da Rimini, Isabeau, La Nave, and La Nave Rosa. Padua, Roviga, Venice, Palermo, Naples, and Rome had heard him and applauded his gifts.

Chicago was cordial in its reception of the young baritone for it was discovered that in addition to being a singer over whom the discriminating could enthuse Mr. Rimini was an actor of exceptional abilities. Versatile, he was able to appear in characters both serious and light. His Falstaff, which delighted New Yorkers when the Chicago Opera Association presented that work in eastern cities several years ago, was no less a faithful portraiture than his Iago in *Otello*. *Un Ballo in Maschera*, *Ernani*, *Aida*, *Rigoletto*, *La Forza del Destino*, *La Bohème*, *Massenet's Manon*, *Les Huguenots*, *Andrea Chenier*, *Fedora*, *Carmen*, *Pearl Fishers*, *L'Africana*, *I Pagliacci*, *Isabeau*, *Jewels of the Madonna*, *Tannhauser*, *Tristan and Isolde*, *L'Oracolo*, *Der Rosenkavalier*, and *Il Barbiere di Siviglia* comprise only a part of the lengthy list of operas which Mr. Rimini has sung. Just last May when Puccini's *Turandot* was given its world première at La Scala it was this artist whom Toscanini chose to create the baritone role of Ping. Several seasons previous Toscanini had invited him to sing the title role of *Falstaff* when that opera was revived by La Scala.

For several years Mr. Rimini has been a favorite, too, of Buenos Aires opera audiences, likewise those of Mexico City, Ravinia, and European opera houses—for each season has brought its invitations to appear with other companies after completing his Chicago season. This year his pre-season engagements included appearances with the combined opera companies of California. Quotations from newspaper reviews are unnecessary to confirm the place which this artist has won for himself—in recital as well as in opera. (His concert manager is R. E. Johnston, New York City.) Mr. Rimini makes Brunswick Records and uses the Baldwin Piano.

ANNE ROSELLE

ONE MEETS with Opportunity in the most unexpected places. Thus it was with Anne Roselle that day in the spring of 1926 when she chanced to call at the Dresden home of Fritz Busch. The conductor of Dresden's opera happened to be playing through the piano score of Puccini's *Turandot* which had just reached him that day. As he came to the difficult soprano soli of the second act he turned to the prima donna and said, "Read this as best you can." Page followed page until the opera's finale was reached. "I believe you are the one to create *Turandot* in Germany," declared the conductor with emphasis, "I endorse you, and I will recommend you to our general intendant." And thus did Miss Roselle come to sing the title rôle of Puccini's posthumous opera when it was given its first production outside of Italy, in July, 1926, at the Dresden Opera.



"The greatest surprise" of that première, declared Dr. Weissman of the *Berliner Zeitung am Mittag* who had come from Berlin to hear the work, "was Anne Roselle. She is an entirely new type for Europe. Her art in translating this difficult part into sounds which remain pure and soft as velvet, is something which has not been done before her and will hardly be done after her." His prediction that "we shall undoubtedly hear much more of her" came true, for up to the time this is being written Miss Roselle has reappeared in that role no less than seventeen times in Dresden.

Dr. Eugen Schmitz, writing in the *Dresden Nachrichten*, stated: "Her soprano, with its superb and brilliant tones, soared luminously over the orchestra." Rudolf Kastner, of the *Berlin Montagspost*, admitted that "this American-Hungarian prima donna now has conquered us also with her phenomenally flexible and extraordinarily beautiful and voluminous voice." Similarly enthusiastic were other noted writers who commented upon that event. Over night Miss Roselle became a popular favorite in Germany, and the news of her achievement has travelled far.

Buda-Pesth, Hungary, was Miss Roselle's birthplace. Her voice and gifts for impersonation as a child were such that she was accepted as a pupil of the Buda-Pesth Operetta School at the age of twelve. She had won distinction abroad as an operetta prima donna before coming to live in the United States in 1912. After several years of preparation for opera with New York teachers, she was engaged by Antonio Scotti for his opera company, and then by the Metropolitan Opera. Since then Miss Roselle has gone steadily forward. Her Dresden success is but a climax of the honors which recently have come to her in other foreign opera houses. The present season finds her again singing at the Dresden Opera, at the Paris Grand Opera, Berlin Staatsoper, the Vienna Staatsoper, Buda-Pesth and other European opera houses. Miss Roselle's New York address is 215 West 90th St.

FELIX SALMOND



MANY RESPECTED OPINIONS could be quoted in agreement with Olga Samaroff's, expressed in the New York Evening Post on January 7, 1926, that Felix Salmond "is an important figure among the cellists of today—who is winning an ever-increasing following, and who long since won the respect and admiration of musicians for his artistry and its extraordinary sincerity."

Firmly, indeed, has this English musician established his place in the esteem of American music patrons. Since that first New York recital on March 29, 1922, when he was welcomed "one of the elect among virtuosos," Mr. Salmond's recital tours have taken him twice across the United States. Numerous, too, have been his appearances as soloist with our symphony orchestras, and in ensemble pro-

grams—with Paderewski, Hofmann, Bauer, Gabrilowitsch, Hutcheson, Cortot, Harold Samuel, Dohnanyi, Schnabel, Levitzki, Heifetz, Zimbalist, Huberman, Flesch, and Lionel Tertis.

"Every artist worthy of the name has some salient characteristic apart from the three fundamentals of understanding, feeling and mastery of means. Mr. Salmond has one which" Mme. Samaroff finds "most refreshing, and that is his extraordinary enthusiasm for music. Such enthusiasm cannot always be translated into artistic achievement, but in Mr. Salmond's case it is." The New York Sun's reviewer finds that "more than any other master of his instrument he imparts a spirit unique, warm, refreshing, and ever elevated." After hearing his performance of Faure's *Elegie*, the New York Evening World reviewer wrote: "only a Heifetz could have played it with the grace, refinement and style that this musician displayed. If there is any cellist with a better tone than that of Salmond, I cannot recall it." "The chronicle of his art is a thrice-told tale and needs no fresh rehearsing," claims the New York Evening Telegram's writer. "He is simply a supreme cellist in this day and generation as well as a great artist."

Mr. Salmond is the third member of his family to enter the concert profession. His father was Norman Salmond, the noted English baritone; his mother, a well known pianist. At the age of four he commenced the study of the piano with the latter, and had acquired considerable skill with that instrument before the cello claimed his attention, soon after his twelfth birthday. Mr. Salmond was born in London. There, as a private pupil of W. E. Whitehouse and at the Royal College of Music, he accomplished most of his cello study, later going to Brussels to become a pupil of Edouard Jacobs.

Mr. Salmond's engagements are booked by the Metropolitan Musical Bureau, New York. He makes Columbia records and uses the Steinway Piano. A portion of this artist's time is devoted to teaching at the Curtis Institute of Music, the David Mannes School, and the Juilliard Foundation.

SAN CARLO GRAND OPERA COMPANY

TO PRESENT popular-priced opera on tour which, year after year, continues to invite supporting patronage is the unique achievement of Fortune Gallo. For sixteen consecutive seasons his San Carlo Grand Opera Company has been visiting and revisiting practically every city of musical importance in the United States and Canada. Long since, it has become recognized as one of our established music institutions—and a profitable enterprise, too, it has been, as Mr. Gallo's participation in the erection of a sixteen-story office building and theatre, in New York, now proves.

The Gallo Building, now being built on Fifty-fourth Street near Broadway at a cost of \$2,000,000, will be completed soon after January 1, 1927. Its theatre will seat 1,500 and contain many novel features representative of the latest ideas in theatre architecture and construction. This will be the house used by the San Carlo Grand Opera Company during its annual New York seasons. While the company is on tour the theatre will be available for concerts and the better type of musical plays. One large room of the building will be devoted to an opera museum where Mr. Gallo will assemble historic relics and data concerning the history of opera in the United States. An entire floor of the building will be used to house the opera company's offices, at present located in Aeolian Hall.

Thirty-one years ago Mr. Gallo came to this country a penniless Italian immigrant. (He was born in Torre Maggiore, Italy, May 9, 1878.) He came to seek his fortune in business—and discovered it in music. While clerking in an East Side Italian bank he found time to assist in organizing a band of neighborhood musicians. Even then his astute managerial methods began to attract the attention of larger, better bands. In time he managed Ellery's Band, Creatore's, and Ferullo's, and then was asked to assist in unravelling the managerial entanglements of the Lombardi Opera Company which had been struggling through Central America and California. Later, when he acquired both control and ownership of that organization, the name was changed to the San Carlo Grand Opera Company.

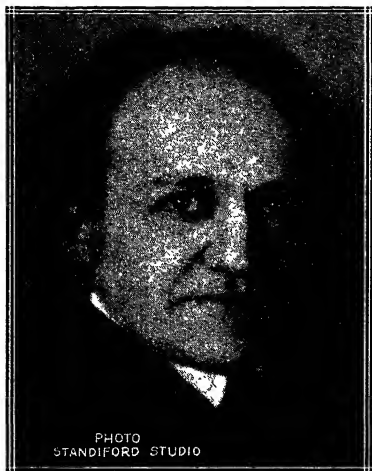
This, the sixteenth, season of the San Carlo Grand Opera Company opened in New York, September 13, with a four weeks' engagement. This itinerary again includes four weeks in New Orleans under the auspices of the New Orleans Civic Opera Association, and two-weeks engagements in Boston, San Francisco and Los Angeles. Due to the growing demand for longer engagements in the more important music centers, fewer less-than-week engagements are included in this season's tour.

A train of four Pullmans and three baggage cars is required to transport this organization of about a hundred singers, musicians and stage employees and its scenic investiture for twenty operas.



Fortune Gallo

SAN FRANCISCO CONSERVATORY OF MUSIC



Ernest Bloch

SAN FRANCISCO citizens who are loyal to the welfare of their community were stirred when there was recently made public a plan to establish a conservatory of music that might worthily take its place with the foremost institutions of the country.

The city had long been preëminent as to its cultural side, possessed as it was of a representative symphony orchestra, chamber ensembles, an opera association providing noteworthy performances every season, and a music colony comprising musicians and students of a superior class. Still, a conservatory of truly distinguished rank appeared to many as a pressing need, and a group of representative citizens finally assembled to promote this undertaking. It was simplified because a nucleus had been formed nine years before by Ada Clement and Lillian Hodghead, who had

founded a serious school of music under the name of the San Francisco Conservatory.

The decision was reached "to establish a great San Francisco Conservatory under the direction of Ernest Bloch." This seemed a fundamentally sound proposition, since Mr. Bloch had already proved his eminence as an educator during his period of directorship of the Cleveland Institute of Music. Recognized as one of the great living composers, and a resident at the moment of San Francisco, an invitation was extended him to accept this new post. A board of governors consisting of forty persons had been formed, with an executive committee consisting of Mrs. Charles N. Felton, Chairman; Mrs. M. C. Sloss, Secretary; Mr. A. S. Baldwin, Treasurer; Mrs. Sydney Joseph, Corresponding Secretary; Miss Ada Clement, Business Secretary; Miss Lena Blanding, Mrs. Lawrence Harris, Miss Lillian Hodghead and Mrs. Marcus Koshland. Steps were promptly taken to secure a fund necessary to cover the financial requirements of the first three years, and thereafter a detailed plan of procedure for the building of an institution such as its founders desired.

The securing of Mr. Bloch was most fortunate. His qualities, no less than his eminence, impressed those responsible for the project as particularly what was required. Regarded as one of "the few inspired educators of our generation," belief in him was complete. Thereupon another high purpose was set forth: "We would so thoroughly train students and teachers of music in San Francisco that in future neither Eastern institutes nor the conservatories of Paris, Munich or Milan need be the objectives of their study."

Mr. Bloch has recently been fortunate enough to secure Giulio Silva, noted vocal teacher from the St. Cecilia Academy at Rome, for the head of his Vocal Department, and Robert Pollak, director of the Virtuoso Class of the Vienna Conservatory, to take charge of the Violin Department. The Strings have been augmented by the addition of Michel Penha and Roman Verney of the San Francisco Symphony and William Wolsky, violinist of Vienna.

ERNEST SCHELLING

THAT Ernest Schelling is one of our "super-pianists" is a fact too well established to require emphasis, likewise that he is one of America's most gifted and successful composers. Yet it is doubtful if the international prestige which these accomplishments have brought him are higher esteemed than his achievements in a third field—bringing entertainment and pleasure to children. Few outside of the patrons of the New York Philharmonic Orchestra's Children's Concerts, of which Mr. Schelling is conductor, know and appreciate what he is contributing to the advancement of musical art in this role.

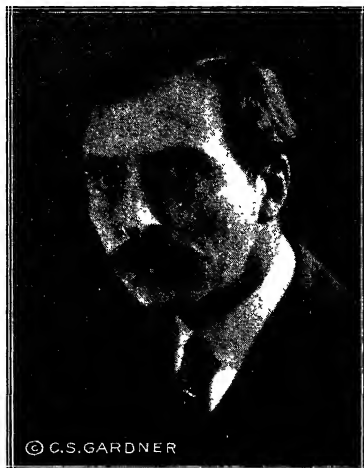
Mr. Schelling was a child prodigy. His career as a concert pianist commenced when he was only four and a half—in a recital at Philadelphia's Academy of Music. (He was born in Belvedere, N. J.)

By the time he was eight he had already toured Russia, France, Norway, Sweden, Denmark, Germany, Austria, Switzerland, Spain, Italy, and England. . . . "I suppose many children envy a prodigy, but it is no fun at all," says Mr. Schelling, "I was a 'show child.' Now I wish I could spend all my time making little children smile." In this, he is eminently successful—and at the same time accomplishing a constructive work of far-reaching benefits. With humorous and illustrating remarks and lantern slides Mr. Schelling delights and instructs his youthful listeners quite as much as with the music he conducts.

As a pupil of Mathais (at the Paris Conservatoire), Leschetizky, Bruckner, Moszkowski, Huber, Barth, and Paderewski (for three years he was the latter's only pupil), the child prodigy has grown into a mature artist whose rank among the foremost has long been recognized. Throughout Europe as well as repeatedly from coast to coast in this country he has won the praise of the discriminating. Again this season this pianist will be heard in an extended concert tour of the United States booked by Arthur Judson.

Experts hold in high esteem the creative talent of this musician, and no contemporary American composer's works have enjoyed more frequent hearings. Mr. Schelling's *Fantastic Suite* for piano and orchestra has had more than fifty performances since its premiere at the Concertgebouw Orchestra in Amsterdam under Willem Mengelberg. His *Victory Ball*, introduced by Leopold Stokowski and the Philadelphia Orchestra, is in repertoire of almost every symphony orchestra here and abroad. Its playing by the New York Philharmonic Orchestra under Mengelberg has been recorded by the Victor Talking Machine Company and widely purchased. Kreisler and Zimbalist have featured his violin concerto, the Flonzaleys introduced his suite for string quartet and piano. His *Symphony in C* and *Impressions From an Artist's Life* were given their premieres by the Boston Symphony Orchestra.

In recital Mr. Schelling plays the Steinway Piano. His playing has been recorded in Duo-Art Rolls.



TITO SCHIPA



HAD NATURE not ordained otherwise Tito Schipa would probably be devoting his time today to composing—a gift for which he displayed remarkable talent as a boy. He had already completed his studies in theory and its allied subjects at the Conservatory of Lecce and had gained marked facility as a pianist before his maturing voice gave evidence of operatic possibilities. Then, in less time than ordinarily attends the preparation of a singer for public appearances, the young tenor stepped before his first public (in one of the smaller cities of Southern Italy) to sing *Elvino* in *La Sonnambula*. At once it was apparent that Mr. Schipa possessed those qualities of voice, style and personality that make for success on the lyric stage. It was not long after that début that he was called to Milan to appear in

the same opera with Mme. Galli-Curci. The impressions he made there were emphatic, likewise in Spain where he was next invited to sing. In that country he had already been known as a composer (the Royal Symphony Orchestra of Madrid had publicly performed some of his compositions), and so enthusiastic were his audiences there that a contract to sing in South America was offered and accepted. Following this Mr. Schipa was invited to become a member of the Chicago Opera Association. His début in the United States took place in Chicago's Auditorium, in 1919, as the Duke in *Rigoletto*. That this tenor has firmly established himself as one of the great favorites with Chicago opera audiences is evidenced by the scenes of enthusiasm marking his appearance there season after season. His successes with the San Francisco Opera Company, with which he has now appeared three consecutive seasons, requires no retelling here.

About four years ago Mr. Schipa made his first adventures into the field of recital singing. Success of a degree equal to that of his opera appearances marked these recitals, and each season has found a growing demand for his work in this branch of the singing art. Last season his calendar both in concert and opera was booked solid, and extensive as his present concert tour is, it will be impossible for Mr. Schipa to fill all the engagements offered his managers, who have booked him solid for the current season as long in advance as the previous June.

In commenting upon his last Chicago recital, the Tribune's reviewer declared: "Tito Schipa was up to the end of last season the finest lyric tenor in the world, and he is now better than he was then, as he proceeded to demonstrate." The New York Times writer a few weeks later observed that he succeeds "as few operatic singers have done in encompassing not only so many languages, but also their divergent musical styles from popular lyric to classic lieder and oratorio." . . . Mr. Schipa's records are listed in the Victor catalogue. In recital he uses the Mason and Hamlin Piano. He is under the management of Evans & Salter, New York.

ARTHUR SHATTUCK

CONCERT TOURS have taken Arthur Shattuck from Iceland in the north to Egypt in the south, to the remote corners of the Balkans and in America from coast to coast. He has played successful concerts in many of the principal musical centers of the world and in the course of his extensive career has been commended highly by critics and public alike. His numerous favorable receptions are the result of the "intellectual liberty and breadth of mind" that he possesses, as one reviewer wrote. James Gibbons Huneker said of him that he is "the true North American type." The broadness with which he chooses compositions for his concerts bears out the remark of this famous critic, for the repertoire of Mr. Shattuck embraces exemplary types ranging from the ancient classics to the innovations of ultra-modernism.



In the important matter of musical tastes, Mr. Shattuck inclines toward the music of the seventeenth and the eighteenth centuries in particular. It is evident that one ambition of Mr. Shattuck has been to dedicate his art largely to the works of these two centuries. This is the period of Domenico Scarlatti, Francois Couperin, Jean-Philippe Rameau, Johann Sebastian Bach and his son, Karl Philippe Bach, when counterpoint was at its height. But it also includes the works of Haydn, Mozart and early compositions of Beethoven. And even though Mr. Shattuck is particularly interested in the music of these classical composers, he is constantly in search of that which is new in music and sincere in its newness. He is said to be the first to spread the Debussy-Ravel gospel in Austria and is the creator of Selim Palmgren's concerto, *The River*, in America. In fact, Mr. Shattuck is just as adept to the dissonances of Stravinsky as to the counterpoint of Bach.

Last season Mr. Shattuck's outstanding appearances in America, in addition to his recitals, were two concerts with the Chicago Symphony Orchestra under Frederick Stock and two with the Cleveland Symphony under Nikolai Sokoloff.

During the 1926-27 season Mr. Shattuck will make a concert tour of Europe. He will be heard here in the principal cities of France, Germany, Austria, Denmark, Norway, Sweden, England and Italy. The Italian series of concerts have been arranged by the Amici della Musica for Florence, Sienna, Rome, Bologna and Milan. Mr. Shattuck's engagement will also take him to Egypt again. In November, 1927, he will return to America for a concert tour of the United States which will cover the entire 1927-28 season. Mr. Shattuck's concerts are under the Margaret Rice Management, Milwaukee.

SITTIG TRIO



IT WOULD be difficult to find more ardent exponents of the fine art of trio playing than the Sittigs—father, son and daughter. Worthy, too, are they of that place which they have earned among chamber music ensembles, as music writers have agreed.

Frederick V. Sittig, pianist and senior member of the Trio, was born in Utica, N. Y. Berlin and New York, respectively, were the birth-

places of Margaret and Edgar H., violiniste and cellist of the ensemble. The elder Sittig was one of the first students of the Utica Conservatory of Music. After graduating from the piano classes of Louis Lombard there at the age of sixteen, he was sent to Berlin to continue his studies under Oscar Rais at the Royal High School, and other noted teachers. In time he became a member of the faculty of the Eichelberg Conservatory in Berlin, where he taught for fourteen years.

Piano lessons came early in the lives of his two children. At the age of six Margaret's interest turned to the violin and she became, in turn, a pupil of Max Gruenberg, Theodore Spiering, and Leopold Auer. The violin, too, attracted Edgar but by his tenth birthday the cello became the instrument of his ambition—of which Otto Hutschenreuter and Herman Diestel were his teachers.

And thus the Sittig Trio came into being—before the family returned to this country after the outbreak of the War in 1914. That place which this Trio had earned in the esteem of chamber music patrons abroad was soon confirmed in the land of their citizenship. . . . "The Sittigs are all sound, intelligent musicians," W. J. Henderson has observed. Their "devotion to that which is best," their "fine spirit" and "high aspirations," the "virtuosity of the individual members" and their "thorough and disciplined ensemble" are qualities which New York reviewers have repeatedly commended.

Abroad, Frederick Sittig, in addition to his activities as a teacher and ensemble player, had won high regard as a solo pianist. Since returning to the United States he has devoted his entire time to his Trio and the teaching of a limited number of pupils at his New York studio (167 West 80th Street). For two seasons Edgar was a member of the New York Symphony Orchestra's cello choir. Trio and solo engagements now occupy him.

Margaret Sittig is perhaps the only woman violiniste of this day to gain recognition as a virtuoso and chamber music player. Her solo recitals in New York, Boston and Philadelphia and her appearance as soloist with the Philadelphia Orchestra under Leopold Stokowski have been written of by the reviewers in terms which they reserve for the elect.

The appearances of the Sittig Trio are booked by Sittig Trio Management, 167 West Eightieth Street, New York.

ALEXANDER SMALLENS

THE OPERA HOUSE seems to be an excellent training school for symphony conductors—as the careers of so many eminent concert leaders prove. Another “conspicuously and indisputably” successful graduate of that school is Alexander Smallens. So, music experts agreed when finally opportunities came for him to prove his conductorial abilities in the concert hall.

Steady has been the progress of this young conductor's fifteen years in the lyric theatre, and notable his achievements. It was therefore not unexpected that Mr. Smallens should reveal such “distinctive gifts” when eventually his symphonic début took place—in Philadelphia during the summer of 1925, conducting a week of the Philadelphia Orchestra's summer concerts in Fairmount Park. The “skill and authority” displayed on that occasion resulted in an engagement to conduct one of the Philadelphia Philharmonic's concerts the following December.

Significant, indeed, was the next opportunity which came to Mr. Smallens. He was invited to conduct the third and last concert of the League of Composers' series in New York in March, 1926, following Messrs. Koussevitzky and Mengelberg. Significant, too, was the impression made upon New York reviewers. “Mr. Smallens conducted new and unfamiliar works as if he had been doing nothing else all season,” wrote Olin Downes. “He had complete control of his music and orchestra, a clear beat, a rhythm that was felt alike by performers and listeners . . . he showed himself a sound musician and a conductor of unquestionable talent.” Pitts Sanborn declared that he conducted this difficult program “like the thorough musician and appreciative painstaking leader that he is.” Lawrence Gilman found him the “accomplished musician,” directing with “skill and authority.” To Olga Samaroff he accomplished his task “exceedingly well”—“admirably,” said W. J. Henderson. Samuel Chotzinoff agreed with Robert Simon, writing in the New Yorker, that “the most important feature of the concert was the introduction of Mr. Smallens . . . who proved to have an exceedingly fine baton technique as well as an impressive grip on the tricky music.”

As guest conductor of the Pennsylvania Orchestra, in Philadelphia the following month, and with the Philadelphia Orchestra in eight concerts at the Sesqui-Centennial during the past summer, such impressions were further emphasized. Linton Martin, in the Philadelphia Enquirer, particularly commended his “admirable originality” in the selection and arrangement of programs, his “superb technique and temperament,” “perfect balance of skill and sympathy.” S. L. Laciari, the Public Ledger reviewer, found his readings “poetic,” “admirable,” and “excellent.”

Since 1923, when he was invited to become conductor and musical director of the Philadelphia Civic Opera Company, Mr. Smallens has accomplished a particularly notable work—one that continues to attract widespread attention.



NIKOLAI SOKOLOFF



THEY who would successfully command must first learn well to obey. . . . The adage is again exemplified in the career of Nikolai Sokoloff and what he has accomplished as the first conductor of Cleveland's Orchestra—for those years spent as a first violin in the Boston Symphony Orchestra, under Gericke and Muck, and as concertmeister of the Russian Symphony were to prove as valuable as natural gifts when, eventually, opportunity called for him to take up the baton.

Mr. Sokoloff was born in a land where the violin was a popular toy—in Russia, near Kiev. He, too, learned to play the instrument with considerable skill as a child. So well that when Professor Isidore Trootswyck of the Yale School of Music heard the twelve-year-old lad, soon

after he was brought to live in New Haven, Conn., a special scholarship was created for his advanced study. Here also he was a pupil of Charles Martin Loeffler in composition. By his seventeenth birthday young Sokoloff was playing among the first violins of the Boston Symphony Orchestra, and later, when the Russian Symphony needed a new concertmeister, he was chosen for the position. Then followed several seasons of concertizing.

While playing in London, Mr. Sokoloff was invited by a San Francisco music patron to come to that city to organize a string quartet. Next followed the opportunity to conduct a series of summer concerts coöperatively presented by members of the San Francisco Orchestra—and then the War.

New York first heard him conduct in a special concert soon after the signing of the Armistice. The following summer found him conductor of the Cincinnati Symphony's summer series, and that fall the Cleveland Orchestra came into being with Mr. Sokoloff at the helm. What Mr. Sokoloff has accomplished in leading this orchestra to its present rank among the foremost symphony bodies of our country is too well known to require repetition. . . . "Poetic, sensitive, a man of feeling and power," but "first a musician of uncommon skill and uncommon power," as Lawrence Gilman has written of him, he is known from coast to coast—and abroad, for he has appeared as guest conductor with the London Symphony Orchestra three consecutive seasons.

With the Chicago and Cincinnati Orchestras and with the Philadelphia (four times during the Sesqui-Centennial) Mr. Sokoloff has also appeared as guest. Again during the summer of 1926, as in 1925, he was invited to conduct a week of the New York Philharmonic's Stadium Concerts. Another signal honor recently bestowed upon him was that of musical director of the San Mateo summer series of the San Francisco Symphony—in charge of programs and the engagement of conductors, as well as a conductor. Mr. Sokoloff continues, for the ninth consecutive season, conductor of the Cleveland Orchestra.

ELEANOR SPENCER

THE CAREER of child prodigy may be auspicious to the aspiring musician. But Eleanor Spencer sacrificed the opportunity for European training.

Miss Spencer was born in Chicago, where she began very early musical studies under William Mason. Endowed with a natural ability, she played in public for the first time when she was only ten years old. But in place of the precocious career of a talented child, she was offered thorough musical education abroad. As soon as she arrived in Europe, she entered her course of study under Leschetizky.

After a long period of concentrated work, Miss Spencer made her début as a pianist at Bechstein Hall, London, followed by numerous recitals throughout Europe. She was well received for "her copious technical equipment and virtuosity, the amplitude of her tone and her amazing surety," as one reviewer wrote.

Notwithstanding her continual success in recital, Miss Spencer is pre-eminently an orchestral artist—one "of whom America ought to be proud," as one critic said, and, as another felt, "of whom any nation might well be proud." She made her début in London with the Queen's Hall Orchestra under the direction of Artur Nikisch.

This initial performance was followed by a long list of appearances with leading orchestras of Europe: the Amsterdam Concertgebouw under Willem Mengelberg for three seasons, the Hague Resident Orchestra, the Vienna Symphony both in Vienna and in Budapest for numerous engagements, the Berlin Philharmonic for three seasons, the Bluthner Orchestra of Berlin for two seasons, the Ceska Philharmonic of Prague, the Paris Conservatory Orchestra, the Paris Philharmonic, the Arnheim Symphony, the Tonkunstler Orchestra of Vienna, the Budapest Philharmonic, the symphony orchestras of Mannheim, Stockholm and Bremen, the Russian Symphony, and the symphonies of Utrecht, Düsseldorf, Leipzig, Cologne and Munich.

Miss Spencer has also appeared with American orchestras—the New York Philharmonic and the symphonies of Cincinnati, Minneapolis and St. Louis. In the course of her extensive career she has played under Nikisch, Blech, Rhené-Baton, Fried, Schnéevoigt, van Anrooy, Järnfelt, Stiedry, Unger, Alpaerts, Abranyi, Kleiber, Kunwald, Wood, Stransky, Oberhoeffter, Zach, Nilius, Talich, and Mengelberg. Profiting by this varied musical experience in Europe, she has established a substantial background for further success.

Miss Spencer is being booked for a number of American appearances this season. She is under the Daniel Mayer Management.



ROBERT STEEL



WITH a smooth baritone voice and a personality that is as readily adaptable to informal entertainment as to operatic performances, Robert Steel is now appearing with Elsie Janis on her transcontinental tour.

Mr. Steel discovered his voice before he became a student at Cornell University—that school having been chosen upon the advice of Charles L. Wagner, an old friend of the singer's father, in order that he might study there under Dr. Hollis Dann. After being graduated from Cornell University in 1921 as a Bachelor of Arts, Mr. Steel came to New York to study with William S. Brady. Later he went to Europe for further studies, broadening his musical point of view during his period of study abroad with work in Italy, Germany, and Austria. Part of the time

in Europe Mr. Steel spent under the guidance of Eugenio Giraldoni, creator of the rôle of Scarpia in Puccini's *Tosca*.

In June, 1924, Mr. Steel made his Italian début in Verdi's *La Traviata*, and later appeared at the principal opera houses of Venice, Milan, Ferrara, and Naples in Puccini's *La Bohème*, *I Pagliacci*, *Rigoletto*, and the *Masked Ball of Verdi*, Gounod's *Faust*, and Donizetti's *Don Pasquale*.

In December of the following year, Mr. Steel made his American début in *La Traviata* with the Chicago Civic Opera Company. During the same season, he sang in *I Pagliacci*, the *Masked Ball*, and *Falstaff*.

His work received commendation as "an engaging example of intelligent operatic art, eloquent in its pantomime, lyric as to vocal style" and Glenn Dillard Gunn, writing in the *Chicago Herald-Examiner* said, "here is a singer of real promise." In his work with the Chicago company "he eclipsed all glowing accounts that has preceded him from Italy," wrote Herman Devries in the *Chicago American*.

At the conclusion of his Chicago engagement, Mr. Steel returned to Italy to sing with the San Carlo Opera Company of Naples. Here he appeared in the rôle of Tonio in *I Pagliacci*, in which the *Corriere di Napoli* commended him for a "robust, round, ample voice, trained by the most rigid methods of voice culture." For the same performance, *l'Avvenire d'Italia* reviewer called him "a protagonist of great valor, not only for his powerful voice, but also for his exquisite art, who raised himself several cubits above the surrounding artists."

He also appeared in *Il Trovatore*, receiving acclamation for "his warmth and understanding." On one occasion "the public was so enthusiastic in its applause that everyone rose," the *Corriere di Napoli* reviewer declares. Mr. Steel, according to the writer in the *Avvenire d'Italia*, is "destined for a brilliant future."

Mr. Steel is under the Charles L. Wagner management, 511 Fifth Avenue, New York.

SIGISMOND STOJOWSKI

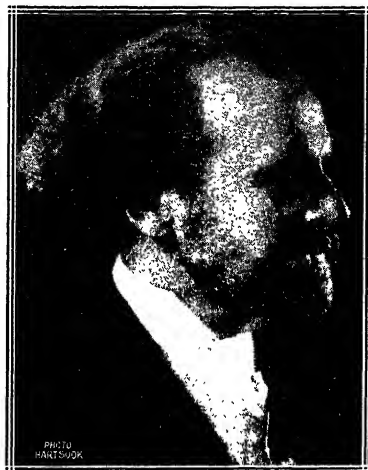
POLAND'S CONTRIBUTION to musical art is a proud one. Long is the roll of her sons who have distinguished themselves as creators and interpreters, many familiar names does it contain—and that of Sigismond Stojowski is one of them.

This Polish pianist and composer—for his achievements as both are notable—was born in Strzelce, Russian Poland, April 8, 1870, the son of a Polish nobleman. From his mother, herself a skilled amateur pianist, he received his first music lessons, and that sympathetic encouragement which his unfolding talent seemed to justify. After completing his general education at the St. Anne Lyceum, in Cracow, young Stojowski decided to prepare for a professional career. To Wladislaw Zelenski, Director of the Cracow Conservatoire, was entrusted the responsibility of laying that solid foundation of technical matters now so necessary. Uncompromising ideals, too, did that master impart, and when, at the age of seventeen the young man was taken to Paris to live, it required only two years for him to graduate from the National Conservatoire, a first prize student in counterpoint and fugue as well as in piano playing. At the same time he took opportunity to broaden his general education at the Sorbonne University. During those student days he met Paderewski, whose pupil he eventually became. His association with that master henceforth became the dominating influence in his artistic development.

That concert at the Salle Erard in Paris with the Colonne Orchestra, in 1891, which marked Mr. Stojowski's début as a pianist also marked his début as a composer, for the entire program on that occasion was of his own compositions. His pianistic art met with distinct favor and encouragement on the part of his colleagues, likewise his creative art. Extensive concert tours throughout Europe soon followed, and the young virtuoso's writings soon came to be performed by many noted interpreters—for the list of his compositions began to grow. Today it is a long one, including a symphony, orchestral suites, several concertos (for piano, violin and cello), chamber music, many songs and piano pieces, several of which are now familiar to concert-goers.

When, in 1905, Mr. Stojowski was brought to this country to head the piano department of the Institute of Musical Art in New York, his prestige in the music world had already been firmly established. For six years he remained associated with that institution, dividing his time between concertizing, composing and teaching. (Now his teaching activities are limited to a small group of advanced students, taught privately at his New York studio.)

With the technical facility of the virtuoso he is, a refined conception of music's nuance and poetry, his concert appearances invite the patronage of the discriminating. Jean Wiswell, New York, is Mr. Stojowski's concert manager. He plays the Steinway Piano and makes Ampico Rolls.



STEINWAY AND SONS



Frederick T. Steinway

EASTPHALIAN merchants who traded in England, years ago, and whose money was of the purest quality, became known as Easterlings. This, shortened to sterling, in time became the general name for money of pure coinage—and eventually the standard by which the purity of silver is appraised.

Other names, too, have acquired, for like reasons, similar use in the commerce of the world. One of these is Steinway—the name of a piano manufacturer, the artistic excellence and expert workmanship of whose product long since have become a recognized standard throughout the music world.

It was back in 1839 that Henry Engelhard Steinway produced his first pretentious pianoforte. If not a product comparable with the Steinway of today, it was, nevertheless, the product of an

ideal—just as have been those instruments which have subsequently borne his name. Mr. Steinway was a cabinet maker by trade; by avocation he was a musician of versatile skill, the player of several instruments, as well as a bandmaster. His ear conceived certain ideals of tonal quality not found in the pianos of his generation. Certain mechanical problems also remained to be solved in that day, and, in his experiments to produce an instrument that would approximate what his ideals conceived, he sought to achieve improvements which would facilitate interpretative technique. At last, in 1839, he completed that forerunner of piano perfection which, after being played upon by Albert Methfessel, the composer, and being pronounced by him to be unique in tone and workmanship, was awarded the first gold medal at the State Fair of Brunswick, Germany.

Already it has been told in the 1925-26 edition of this book how the inventor together with his sons, C. F. Theodore, Charles and Henry Steinway, started their piano factory in Seeson, Germany, how it prospered, and how, as a result of the handicaps encountered by the prohibitive tariff imposed by the Customs Union in 1843, the American house of Steinway & Sons was eventually established in New York in March of 1853. Likewise, how, from the small rented building on Varick Street that produced but one piano each week, this business has grown until the present factory buildings cover acres at Steinway, Astoria, Long Island. And, withal, demand still exceeds production—for quality at the price of quantity has remained steadfastly a Steinway characteristic.

Year after year brought forth their inventions and improvements—for added durability and accuracy in tuning, for increased sonority and beauty of tone, innovations in construction and action that broadened interpretative possibilities, and changes in structure and design which have made the present Steinway Piano a masterwork of visual, as well as of tonal, beauty. Gold medals,

STEINWAY AND SONS

one after the other, have been awarded this instrument by national and international expositions; several generations of celebrated virtuosi have officially endorsed and publicly played it; monarchs and other personages of high distinction have purchased their Steinways.

That painstaking care to have every instrument as near perfect as knowledge and skill could contrive has resulted in the accumulation of a prestige which has become synonymous with integrity and the products of master workmanship. Like the name of the Eastphalians, the name of Steinway has acquired a meaning of its own—similar to that of those earlier German merchants.

October 17 and 18, 1925, marked the opening of another important chapter in the history of the house of Steinway. On that Saturday and Sunday was formally dedicated the new Steinway Building, in New York's West Fifty-seventh Street—in the very heart of things musical. On the first three floors of that fifteen-story building, which stands as a monument to the name and achievements of Steinway & Sons, are now housed the company's executive offices and exhibition rooms. Dignified and graceful in architecture, an atmosphere of tranquility and distinction pervades its spacious foyer, likewise its offices and the rooms where Steinway clients negotiate their purchases. Here one may view the originals of that series of familiar portraits of noted interpretative and creative musicians which have been made for Steinway & Sons by noted artists, such as A. J. Keller, J. C. Johansen, Ernest Blumenschein, N. C. Wyeth, Harvey Dunn, Charles E. Chambers, Henry McCarter, Carl Anderson, Harry Townsend and Louis Mora. On the third floor is situated Steinway Hall—an intimate chamber music salon, classic in its lines and decoration, and with a lighting system that makes possible just the degree and effect of lighting occasion may suggest. The twelve upper floors are occupied as offices and studios by distinguished members and organizations of the music arts: managerial bureaus, teachers, publications, and altruistic institutions.

Impressive indeed were the ceremonies attending the dedication of this majestic structure. It began with the reading of an address by Willem Mengelberg, conductor of the New York Philharmonic Orchestra, in which he presented to Messrs. Steinway and Sons a bronze tablet dedicated by a group of the foremost musicians and piano merchants of Europe. During his address Mr. Mengelberg said, "The name of Steinway and Sons is a symbol of friendship and of affection. Steinway Pianos are the Pianos of the World, not only of the New World, but, by virtue of conquest, of the Old World." Other tablets, bronze and marble statuettes, and similar tokens of esteem were presented during other addresses by Rubin Goldmark, C. A. Grinnell, H. B. Schaad of the Aeolian Company, William H. Daniels, W. J. Henderson, John Powell, Arthur Judson, and William Geppert.

Under the regime of Frederick T. Steinway, president of the institution since 1919, there has continued that steadfast adherence to those ideals of manufacture and of commercial and industrial intercourse which were the vision and faith of those who founded this business, and of those who have carried it onward. Today the name of Steinway is a reflection of those ideals, as well as a name that signifies a standard of excellence.

SYRACUSE SYMPHONY ORCHESTRA



Vladimir Shavitch

ALREADY RECKONED a cultural asset in its own city by reason of its having stimulated and nourished a thriving interest in symphonic music, the Syracuse Symphony Orchestra is steadily earning its place among the established symphony orchestras of our country.

Notable is the progress which this orchestra has made since its modest beginning in 1920, when it was founded by Melville Clark, its first president. Dr. William Berwald, a professor of the College of Fine Arts, Syracuse, N. Y., also known as a composer, was chosen conductor. Through the financial aid of several influential music patrons, including notably Mrs. H. Winfield Chapin, a worthy ensemble was gradually assembled. Discretion tempered ambition, and progress, if slow, was sure. By March, 1924, when Vladimir Shavitch appeared as guest-conductor, he found an orchestra so capable

of interpreting his wishes that he was able to impress deeply his audience—and with the result that a month later, following the resignation of Dr. Berwald, he was invited to become its permanent director.

The engagement of Mr. Shavitch marked an important milestone in the progress of the Syracuse Symphony Orchestra. Important works were introduced into the repertoire, including the Liszt Faust Symphony, Respighi's Pines of Rome, Berlioz's *Fantastique*, etc. Among the notable soloists last season were Respighi and Prokofieff playing their own Piano Concertos.

A board of forty directors was also formed, the Executive Committee of which includes: John Derschug, Chairman; Martin H. Knapp, Vice-chairman; D. M. Holstein, Treasurer; William A. Mackenzie, C. E. Hancock, Dean Harold L. Butler, Melville Clark, and Mrs. Dean Dudley. Mrs. E. V. Honsinger, former president of the Morning Musicales, was made Business Manager and Secretary.

That the Syracuse Symphony Orchestra has become a factor of genuine civic importance is attested by the capacity audiences, 2,700 attending every concert—and this notwithstanding an increase of fifty percent in the prices of admission. This, the sixth season of the orchestra, its third under Mr. Shavitch's leadership, will be a busy one. In addition to the regular subscription concerts, a series of Sunday Popular Concerts, Young People's Concerts, and a special University Series will be given, as well as a number of out-of-town concerts. Many novelties are scheduled for performance and distinguished artists have been engaged to appear as soloists.

The recent successes of Mr. Shavitch as guest-conductor with the London Symphony Orchestra and the Lamoureux and Pacheloup orchestras in Paris are the source of much gratification to Syracuse. He will again be granted a month's leave of absence this season to fulfill his European engagements.

IRVIN TALBOT

MORE AND MORE, good music adequately presented is coming to be regarded an essential feature of motion picture programs. In the representative cinema theatres of our country one hears today much music that invites the attention of discriminating listeners, and played by orchestras of skilled musicians. New York's Rivoli is one of those houses where presentations of such a standard have long since become traditional—and under the present musical direction of Irvin Talbot those traditions are being maintained.

Mr. Talbot is a native of St. Louis, Mo. His music education began at the age of six as a violin student. Even as a boy he had conductorial ambitions, for at the age of thirteen he organized and directed a student orchestra. In time he became a member of the St. Louis Symphony Orchestra, with which he played for a number of years among the first violins. Further opportunities to obtain batonistic experience came to Mr. Talbot during the War when he was placed in charge of the Sixty-ninth Infantry Band with the commission of Lieutenant.

In 1920 he accepted an invitation to become musical director of the Missouri Theatre, in St. Louis, one of the largest motion picture theatres in the midwest. Here the young leader's abilities began to attract favorable attention—and opportunities for further progress. Soon came an offer to become associated with Dr. Hugo Riesenfeld in the direction of the music at the Rivoli Theatre in New York. Under that musician, of whom Mr. Talbot considers himself a protégé, he rapidly gained distinction as a conductor of cinema music. Next he was chosen as a guest director at the Metropolitan Theatre in Los Angeles, and then he returned East to accept an attractive offer to direct the music at Newark's new Mosque Theatre.

It was not long thereafter that Nathaniel Finston, in charge of the music of the Publix Theatres in New York, offered him the directorship of the Rivoli Theatre's musical presentations. Here, as leader of the orchestra and arranger and writer of scores, Mr. Talbot's work has won merited recognition. "Sincerity," "modesty," and "simplicity" are qualities New York newspaper writers have mentioned as characteristic of his art.

In the synchronizing of music with motion pictures this young musician has shown particular talent. His scores for Mary Pickford's Dorothy Vernon of Haddon Hall, The Thundering Herd, North of 36, Aloma of the South Seas, and Emil Janning's Variety and Last Laugh warrant special mention. The latter made such an impression that it was sent to Germany to be used with the presentations of that picture—in the land where it was filmed.



MARION TALLEY



THERE is no record, so far as is known, of a singer who has had quite the experience of Marion Talley. Not at any rate with respect to the United States. The experience of this young artiste is so unique that some recounting of the high lights are perhaps in order.

She was born, twenty years ago this December, in the town of Nevada, Mo., which is only a few miles distant from Kansas City, to which place she was taken while still a baby by her father and mother.

At twelve she was singing well enough to be accepted as soloist in a Kansas City chorus church choir; and at fifteen she participated as a principal soprano in some local performances of opera given in the Missouri metropolis. Her visit to New York, where she was given an audition by the Metropolitan Opera

Company, took place when Miss Talley was fifteen. Shortly thereafter a concert was arranged for her in Kansas City. Several thousands of dollars was realized from the attendance at that affair, which resulted in filling the huge Convention Hall. Whereupon the young singer proceeded to New York to study.

She was still seventeen when she sailed for Italy with her mother, there to remain for such time as might be deemed necessary. Slightly less than one year later General Manager Giulio Gatti-Casazza, of the Metropolitan, heard Miss Talley sing again and invited her to sign a contract to appear at that institution.

Returning to New York shortly thereafter, Miss Talley finished preparing the roles which it was decided she should interpret: Gilda in *Rigoletto*, Lucia in *Lucia di Lammermoor*, *Rossignol* in *Stravinsky's Rossignol* (an American premiere), the Doll in *The Tales of Hoffmann*.

On the 17th of February, 1926, Marion Talley made her début at the Metropolitan Opera House of New York as Gilda in *Rigoletto*. Tullio Serafin was the conductor, and her chief associate artists in the leading tenor and baritone characters were Giacomo Lauri-Volpi and Giuseppe de Luca.

That occasion is conceded to have provided one of the most remarkable scenes—outside the opera house as well as within—ever known in its history. Not that every seat was sold and occupied; not that there was recognition for youthful operatic endeavors. What mattered was the public interest displayed in a personality—an American girl barely nineteen who had been given the opportunity with no routined experience to appear on what generally is accepted as the foremost lyric stage of the world.

Outside the opera house people thronged to such an extent that police reserves had to be summoned to preserve order. Following the performances, at an informal reception held back stage, newspaper and motion picture pho-

MARION TALLEY

tographers swarmed about the newcomer artiste. She reached her New York apartment with her eyes so affected by the glare of the Klieg lights that the following day it was feared that her sight might have been affected.

From that night Marion Talley has continued steadfastly to sing for an expectant and eager public, in both opera and in concert. She was presented by General Manager Gatti-Casazza regularly twice each week until the close of the New York season; and when the organization went on tour—to Atlanta, Cleveland, and Rochester—Miss Talley had further appearances. The interest of the people was such that the receipts of certain performances in which she took part exceeded any the Metropolitan had experienced prior to those occasions.

With the close of the Metropolitan's 1925-26 activities, Miss Talley turned to the filling of concert engagements which had been made for her. Her appearance on April 11, 1926, in Hartford was preceded by a demand for seats which could not be supplied. The same situation was repeated at Scranton, five days later—when she was met at the railway station by the mayor of Scranton and other officials and escorted to her hotel.

Thence to Providence, Toronto, Syracuse, Reading, Springfield, Roanoke, Va., Charlotte, N. C., Asheville, Columbus, Pittsburgh, Utica, New Haven, Grand Rapids, Nashville, Huntington, W. Va., Buffalo, N. Y., and Portland, Me. Twenty concerts in all, within a two months' period and following directly upon a half season (and the introductory one) at the New York Metropolitan Opera House.

There had been, as well, the making of master records for the Victor Talking Machine Company, a joint photo and phonographic recording of the *Rigoletto* aria for the Vitaphone, and a broadcasting over the radio in order to satisfy in some measure a popular demand.

Yet there was to be no rest for the young soprano. She had been asked to prepare several additional roles for her Metropolitan 1926-27 season, important roles which demanded constant coaching on both the music and the stage routine sides. So instead of "resting" Miss Talley worked.

On August 21, 1926, she gave a first concert at the famous Ocean Grove auditorium in Asbury Park, N. J. There, in the place where Caruso, John McCormack, Mmes. Schumann-Heink, Galli-Curci and other music celebrities of the world had appeared Miss Talley faced an audience of proportions equal to the largest ever assembled there. And it is recorded that her reception by her auditors was spontaneously one of the most impressive which the Ocean Grove auditorium ever witnessed.

Shortly thereafter, the soprano started on her autumn concert tour, which took her as far west as Denver and Colorado Springs, north to Minneapolis and south to Birmingham and Chattanooga. The total number of appearances was twenty-five before January 1, 1927.

Miss Talley has resumed her duties in leading soprano roles at the Metropolitan Opera House. She will sing many times during this season, and in several new roles. Concerts will be given in mid-season, and in May and June. Miss Talley uses the Steinway piano and is under the management of F. C. Coppicus, of the Metropolitan Musical Bureau, 33 West 42nd Street, New York.

JOHN CHARLES THOMAS



FEW SINGERS born and trained in this country have known professional careers as varied and as filled with color and distinction as John Charles Thomas, who is about to return from Belgium to the United States—as this volume goes to press—for his first concert tour in his native land in two years.

Since the summer of 1925 Mr. Thomas has devoted himself exclusively to appearing in opera at the Brussels La Monnaie Theatre. And there, in an institution famed for its traditions and the discrimination of its audiences, this baritone has won for himself a premier place.

From the night of his début there, as Herod in Herodiade, Mr. Thomas has given himself up continuously to the operatic art. His first season was of the astonishing length of eleven months; and

he was permitted only a brief rest last summer before resuming his La Monnaie duties for the present year. That they have made a deep impression upon both the critics and the public of Brussels is attested in the enthusiasm which has greeted his appearance in every rôle. He was a success as Herod in Herodiade, which he was compelled to sing again and again. Then, as Zurga in the Pearl Fishers, he achieved a fresh conquest. The rich beauty of his baritone voice is asserted to have grown—even though it was pronounced to be a glorious instrument prior to his La Monnaie début. But to that, assert the critics, there has been added a finish and breadth of style which has made him a mature artist of the very first rank.

Varied, indeed, have been the rôles assigned the American baritone during his two seasons with that Belgian institution, most recent being the name part of Verdi's Rigoletto at its revival September 17, 1926. His singing of this, records the reviewer of *Le Soir*, is "quite beyond reproach," and this characterization, like its predecessors, was declared to be as deft as impressive.

Already in this country the rank of Mr. Thomas among concert artists is secure. His colorful voice and suavity of style have won the high esteem of both press and public. His success abroad is but the fulfillment of prophecies repeatedly made by American experts who saw in him the potential operatic artist.

The baritone was born in Meyersdale, Pa. His singing career began as a boy soprano when, together with his mother and father, he sang trios in church choirs and at country-side camp meetings. Medicine, rather than music, was the career of his youthful ambitions, and it was while preparing for that profession that a maturing voice of great promise decided otherwise. After a course of study at the Peabody Conservatory in Baltimore, with Mr. A. Firmin, came opportunities to sing in light opera, then concert, and finally in grand opera. Mr. Thomas returns to this country under the concert management of R. E. Johnston, New York. He records exclusively for the Brunswick.

LAWRENCE TIBBETT

HOW music's limelight first discovered Lawrence Tibbett that evening of January 2, 1925, is still fresh in the memory of the public. A record of this American baritone's subsequent achievements forms a happy sequel to that event—for Mr. Tibbett has availed himself of every opportunity that has since come his way to justify the unique recognition that January evening brought him.

It is now a twice-told tale how during that first performance of the revival of Verdi's *Falstaff* at the Metropolitan Opera his delivery of the monologue, *E sogno*, called forth an ovation probably never before known for a young artist. Cries of "Tibbett" mingled with the applause that continued until Conductor Serafin dispatched a musician back stage to direct Mr. Tibbett to take a curtain call alone.

In commenting upon that event, unique in the history of that institution, Deems Taylor wrote in the *New York World*: "Mr. Tibbett suddenly came into his own last night with a performance of amazing vocal richness, vitality and dramatic resourcefulness. . . . His acting was even more of a revelation." Lawrence Gilman, reviewer of the *Herald-Tribune* declared that "his magnetic and authoritative performance of the *Inn* scene took the audience completely captive." Other critics, too, joined in their praise of what Ernest Newman termed the "subtlest" acting witnessed at the Metropolitan that season.

Then, last season, when Mr. Tibbett fell heir to Titta Ruffo's rôle of Neri in *La Cena delle Beffe* there was unanimous agreement that he again "touched the heights." "It goes without saying," wrote Herbert M. Peyser in the *New York Telegram* at that time, "that Lawrence Tibbett can do anything."

Highly favorable, too, were the printed opinions concerning the artist's song recital at Carnegie Hall, New York, in April, 1925, and since demonstrating his abilities in this capacity as well there has been a demand for Mr. Tibbett's concert appearances quite impossible for him to fulfil. Before rejoining the Metropolitan Opera Company for the current season every available date during October was booked by Evans and Salter (New York), Mr. Tibbett's concert managers. The same is true of the few weeks vacation which he will have during the opera season, and of the tour which has been booked for him thereafter, extending into June, 1927.

"Tibbett is one of those joys of the concert stage—an artist with imagination enough to be interested in the lyrics of his songs, not merely a singing machine," significantly commented the music writer of *Detroit's Evening Times* after his recent concert in that city. "He seized at the heart of excellent program offerings and showered his audience with vivid, tender, poignant pictures," is another typical opinion of this artist's effectiveness in recital, expressed by the *Los Angeles Record*. . . . Mr. Tibbett records for the Victor, and in recital uses the Steinway Piano.



HELEN TRAUBEL



WHEN one has an exceptional voice, the inherent singing talent, and personality as well there is every reason to predict for the possessor a career of the unique sort. All these attributes were apparent in Helen Traubel when she began seriously the study of singing in St. Louis, a decade ago. Fortunately she was not disposed to hurry the moment for a pretentious début. To go slowly was the counsel of her first teacher, and Miss Traubel has profited thereby.

Although she had appeared as solo soprano on two tours with the St. Louis Symphony Orchestra, under the conductorship of Rudolph Ganz, Miss Traubel attracted attention in an outstanding manner at her first appearance in New York, in the summer of 1925. There, as soloist with the New York Philharmonic Sym-

phony Orchestra, at a Lewisohn Stadium concert, she sang *Dich Theure Halle*, from *Tannhauser*, the great aria for Isolde from *Tristan und Isolde*, and *Traume*. Instantly she made a deep impression upon her hearers.

Her voice was pronounced by experts to be one of the finest natural dramatic sopranos heard in a long time; and this asset, together with her poise, authoritative delivery of her text and music, and her personal charm, brought her the opportunities which have since enabled her to progress.

Miss Traubel accepted a number of engagements during the 1925-26 season, and last summer she again was invited to sing at a Lewisohn Stadium Wagner concert, conducted by Frederick Stock, and in which the New York Philharmonic Orchestra and the New York Oratorio Society participated.

Thereafter she appeared at the Worcester, Mass., festival, singing the solos allotted to the soprano in Verdi's *Requiem*; with the Philadelphia Symphony Orchestra, Leopold Stokowski conducting; with the St. Louis Symphony Orchestra, under Rudolph Ganz, and in other concerts in different parts of the country.

Miss Traubel was born in St. Louis, Mo., and there she began her voice studies soon after vocal maturity. It was not long before evidence was forthcoming that her gifts were of an order which warranted cultivation for a public career. Whereupon Miss Traubel and her teacher began that slow and thorough preparation so essential to a sure command of singing technique. The singing talent was hers, also an intuitive appreciation of musical values—an ensemble of gifts which, under expert guidance, in time mellowed into potential artistry. Further study under New York masters—and professional listeners were prompt to commend.

Few American singers have set forth on careers more promising. This, the second season of Miss Traubel's professional appearances, finds her fulfilling that promise in a recital tour, booked by Concert Management Arthur Judson, New York and Philadelphia.

CYRENA VAN GORDON

A NOTEWORTHY début as Amneris in Aida with the Chicago Opera Association, after scarcely a year of voice training, carried Cyrena Van Gordon to a place of potential music importance in a single night.

Miss Van Gordon was born in Camden, Ohio, a small town near Cincinnati. With no more previous musical training than she received in the church choir at Camden and in one year's singing instruction under Madame Louise Dotti at the Cincinnati Conservatory of Music, she was granted an audition to sing before Cleofonte Campanini, who was then conductor of the Chicago Opera Association. Signor Campanini immediately engaged her to appear as Amneris in a scheduled presentation of Aida by the Chicago organization.

It was an ordeal for Miss Van Gordon, who had never before appeared in opera even in an amateur way and who therefore had scant knowledge of operatic routine. But she succeeded, and ever since she has been with the Chicago Opera as one of its most valued principals.

Miss Van Gordon has added to her operatic repertoire in the years with the Chicago Civic Opera Company rôles in Aida, Il Trovatore, and the Masked Ball of Verdi, Saint-Saëns' Samson and Delilah, Ponchielli's La Gioconda, Massenet's Herodiade, and Hamlet of Ambroise Thomas. And she created the part of Pappanzin in Azora. But this American singer is particularly suited for leading contralto and mezzo-soprano rôles in Wagnerian operas—notably Tristan and Isolde, Tannhäuser, Götterdämmerung, Parsifal, and Die Walküre.

It was in Walküre that Miss Van Gordon as Brunnhilde brought forth unusual praise from Chicago music reviewers. Glenn Dillard Gunn of the Herald-Examiner wrote that "the public reacted as it always does in the presence of great artists, generously endowed with that most potent of gifts, personality. Here was a voice able to cope with its fullest powers and here was acting that could visualize the heroic figures cast upon its tonal screen." And he concludes that she made a "glorious Brunnhilde both for the eye and the ear."

Aside from her operatic work, Miss Van Gordon has also been successful as a concert singer, having appeared extensively in recital over the country and in particular throughout the middle west and the Pacific coast. Campanini said of her singing shortly before his death, it is asserted, that Miss Van Gordon has one of the greatest mezzo-soprano voices he ever heard.

Miss Van Gordon is under the R. E. Johnston management in the east, and the direction of the Civic Concert Service, Dema Harshbarger, Manager, in the west. She makes records for Columbia.



HENRY G. WEBER



THAT YOUTH is no handicap to exceptional music talent again finds proof in the career of Henry G. Weber, who in his twenty-sixth year is conducting his third consecutive season at the Chicago Civic Opera Association.

Born in Chicago, in 1901, his music gifts had assumed such promise by his sixth birthday that expert guidance seemed warranted. Vienna was selected as the city for his education, and there he remained, studying piano, cello, theory, and ensemble playing, until he was eighteen. These studies were continued upon his return to Chicago where he also acquired a command of the clarinet. It was with this actual playing knowledge of strings and woodwinds that he later returned to Vienna to prepare for a conductorial career. The instruction which

he received from Richard Strauss, Ferdinand Loewe, and Josef Marx, at the Kapellmeisterschule, qualified him, within one year, for an assistant-conductorship in that city—where his début was made directing Verdi's *Ballo in Maschera*. Soon thereafter came his German début in Bremen in a performance of Mignon by Ambrose Thomas.

It was at once evident that this young man possessed the genuine conductorial talent, and other works were entrusted to him, including: *Der Freischütz*, *Rigoletto*, *La Traviata*, *Il Trovatore*, *Aida*, *The Magic Flute*, and Wagner's *Flying Dutchman*. Altogether he had conducted sixty performances when he was brought to the attention of the Chicago Civic Opera Association's management and subsequently engaged to conduct in his native city.

It was on the evening of November 11, 1924, that Mr. Weber first appeared in the pit of the mid-west opera house to conduct *Tannhäuser*. The cordiality of his reception and the artistic success of that event are duly recorded in the Chicago daily newspapers which appeared the following day. Eighteen performances were conducted by the young leader that first season. The second year the number totalled thirty, including: *Samson et Dalila*, *La Juive*, *Il Trovatore*, *Rigoletto*, *Aida*, *Rosenkavalier*, *Tannhäuser*, and *Lohengrin*. The summer of 1925 had found Mr. Weber a conductor of the American Opera Company in Paris, where further successes were achieved.

Among the operas which the current Chicago Civic Opera season adds to his repertoire are D'Albert's *Tiefland* and the premiere of Charles Wakefield Cadman's *The Witch of Salem*, both of which will be given in English.

"This young musician," remarked Music Director Giorgio Polacco some time ago, "is a born conductor, a man who will always fight for his ideals and who will go very far in their preservation." Time has already proved that assertion—likewise the predictions of his success.

IRENE WILLIAMS

FEW, INDEED, the singers of any day who have possessed those particular qualities of voice and style requisite to earn distinction as interpreters of the exacting prima donna rôles in Mozart's operas. That Irene Williams numbers among these is now recognized abroad as well as from coast to coast.

Even in childhood it was apparent that the singing talent was hers. When, in time, the maturing of this gift brought the desire for a public career, Miss Williams left the western city of her birth and sought, in New York, the expert guidance necessary for the realization of her ambitions. Haste was sacrificed for thoroughness in the several years of serious study which ensued, as the chronicle of her début and subsequent successes now testifies.

It was late in the spring of 1918, after a busy music season, that New York reviewers first heard Miss Williams. A digest of their comments records that event "unusually successful." And soon the young artiste's services were in demand for recital, concert, and oratorio appearances.

The dependableness and versatility, which soon became known as characteristics of her singing art, eventually reached the attention of William Wade Hinshaw, who engaged her to sing the leading soprano rôles of his Mozart opera productions. Her success with that company is now a matter of record.

Then, in 1924, Miss Williams was invited to appear as one of the principals of the Mozart Festival in Paris, and definite was the impression which she made. Likewise in Havana, Cuba, in December, 1925. "By every standard she is the greatest Mozartian of them all," declared the reviewer of the Cincinnati Commercial-Tribune when Miss Williams sang the prima donna rôles in Don Giovanni, Così Fan Tutte, and The Marriage of Figaro at the first Mozart Festival ever held in the United States (in Cincinnati, during May, 1926).

During the season of 1925-26 she was engaged to sing Nedda in Pagliacci with the Philadelphia Civic Opera Company. The "ovational success" of that appearance (to quote the Philadelphia Record's writer) resulted in Miss Williams being engaged to sing with that company three times during the present season.

Many commendatory opinions of metropolitan writers could be quoted were it necessary to further substantiate the position which this American soprano has won for herself.

The address of Miss Williams's personal management is 15 West 74th St., New York. Her records are listed in the Brunswick catalogue.



CONSTANTINO AND PIETRO YON



LONG BEFORE New York became the home of the Yon brothers each had won distinction in his respective profession—Pietro as an organ virtuoso and composer, Constantino as a pianist and instructor of voice.

Settimo-Vittone, Piedmont, Italy, was their birthplace. Both commenced their music studies as piano pupils while still young children. Constantino, the elder, made

rapid progress under Maestro C. Silvestro, a local pedagogue, and soon he was sent to Barasa, organist of the Cathedral at Ivrea, to study that instrument. After further study with Felice Fenocchio and Giovanni Sgambati, Constantino Yon began to attract attention as a teacher of voice. (De Marchi, later a tenor of the Metropolitan Opera, was among the notables who studied with him in those days). These activities, however, interfered in no way with his development as a pianist. His achievements as both had won prestige of a degree that made him a welcome addition to New York's music colony when he eventually came to live in this country. Before founding the Yon Studios in Carnegie Hall, New York, of which he is director, he was for several years teacher of organ at the German Conservatory (New York). Notable, too, has been his work as organist and choirmaster of St. Vincent Ferrer's Church.

Pietro Yon's first teacher was his elder brother. Rapid, too, was his progress and soon he qualified for admittance to the Royal Conservatory at Milan. After further study at the Turin Conservatory he became a pupil at the Academy of St. Cecilia in Rome, from which he graduated with first honors in organ, piano, and composition. In addition to the Academy's first prize medal, he received on this occasion a special medal from the Italian Minister of Public Instruction. Opportunities soon came for the gifted young virtuoso to substitute at the Vatican organ and in the Royal Church in Rome. His brilliance of execution and interpretative powers in time attracted attention far beyond the boundaries of Italy, and when the Church of St. Francis Xavier in New York, in 1907, required a new organist Pietro Yon was called from Rome to fill the position. In 1921 he was elected honorary organist of St. Peter's Basilica, Rome.

Notwithstanding his high achievements in ecclesiastical circles, he has won fame as one of this country's most brilliant concert organists and as a gifted composer of organ music.

The reviewer of the *Provincia di Vincenza* has referred to him as "a master of masters." *L'Osservatore Romano* has called him "one of the very first organists of the day." Numerous similar opinions could be quoted—suffice it to add this one of A. Walter Kramer: "Pietro Yon makes converts to the appreciation and enjoyment of organ music. Verily, he makes organ recitals interesting." His engagements are booked by the Institute of Concert Virtuosi, 853 Carnegie Hall, New York.

JOSIAH ZURO

PREPAREDNESS invites Opportunity. The possibilities of that adage impressed Josiah Zuro while he was still young, and he adopted it as the guiding motto of his career. With the awakening of his musical ambitions he diligently applied himself to the task of acquiring that solid foundation of essentials upon which success is built.

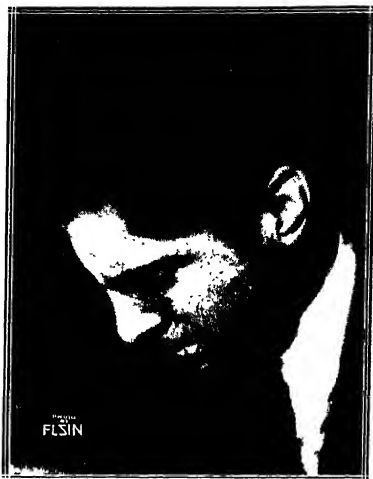
Born in Bielostok, Russia, he had progressed far in his studies in Odessa and at the Cracow Conservatory before his family migrated to New York. He was scarcely seventeen at the time, yet before his eighteenth birthday Zuro had been made chorus master of the Manhattan Opera Company. There Maestro Cleofonte Campanini became interested in the talented young Russian and assisted him to prepare for those opportunities, which eventually came, to conduct an occasional Sunday night concert. Further conductorial experience was gained during a subsequent three years as director of several of Daniel Frohman's musical productions, and then came the invitation to conduct for the Century Opera Company, at New York's Century Theatre. After that company disbanded Mr. Zuro became conductor of the Bevani Opera Company on the Pacific Coast.

Returning to New York to accept the position of musical director of the Aeolian Vocalion Company, it was not long before he was called to fill the post of director of presentations for the Rivoli-Rialto-Criterion motion picture theatres. His work in this capacity became widely known for its artistic effects, both visual and auditory.

During those days many opera aspirants came to Mr. Zuro for advice and coaching, and eventually he resigned his theatre work to launch a school for opera. At his studio in Steinway Hall, New York, Mr. Zuro gives class and individual instruction in all matters, vocal and histrionic, pertaining to opera singing. Professional singers seeking coaching in their rôles, as well as students, number among the patrons of his studio.

Today all of Mr. Zuro's time is devoted to his teaching activities and to the conducting of a winter series of free symphony concerts on Sunday noons at the Walter Hampden Theatre in New York. For this purpose Mr. Zuro has assembled an orchestra of picked instrumentalists (which he, himself, pays). The high standard of his programs and the excellence of their interpretation are widely known—to more than the regular patrons who fill that theatre each Sunday noon for these concerts are broadcast by one of New York's powerful radio stations.

Notable among Mr. Zuro's recent achievements was his planning, organizing, supervising and conducting of the three open air presentations of *Aida*, *Cavalleria Rusticana* and *Pagliacci*, and *Faust*, given by the City of New York.



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